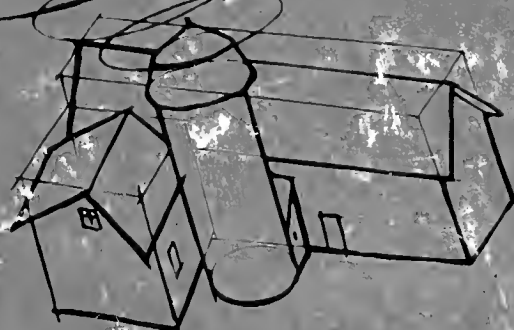


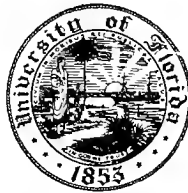
# *Conversational* **DRAWING**



A form of "freeland" sketching: a sketch used to help describe some object, a pictorial adjunct to conversation, used where words fail clearly and quickly to describe an object.

**By EDWARD H. FREEDMAN**

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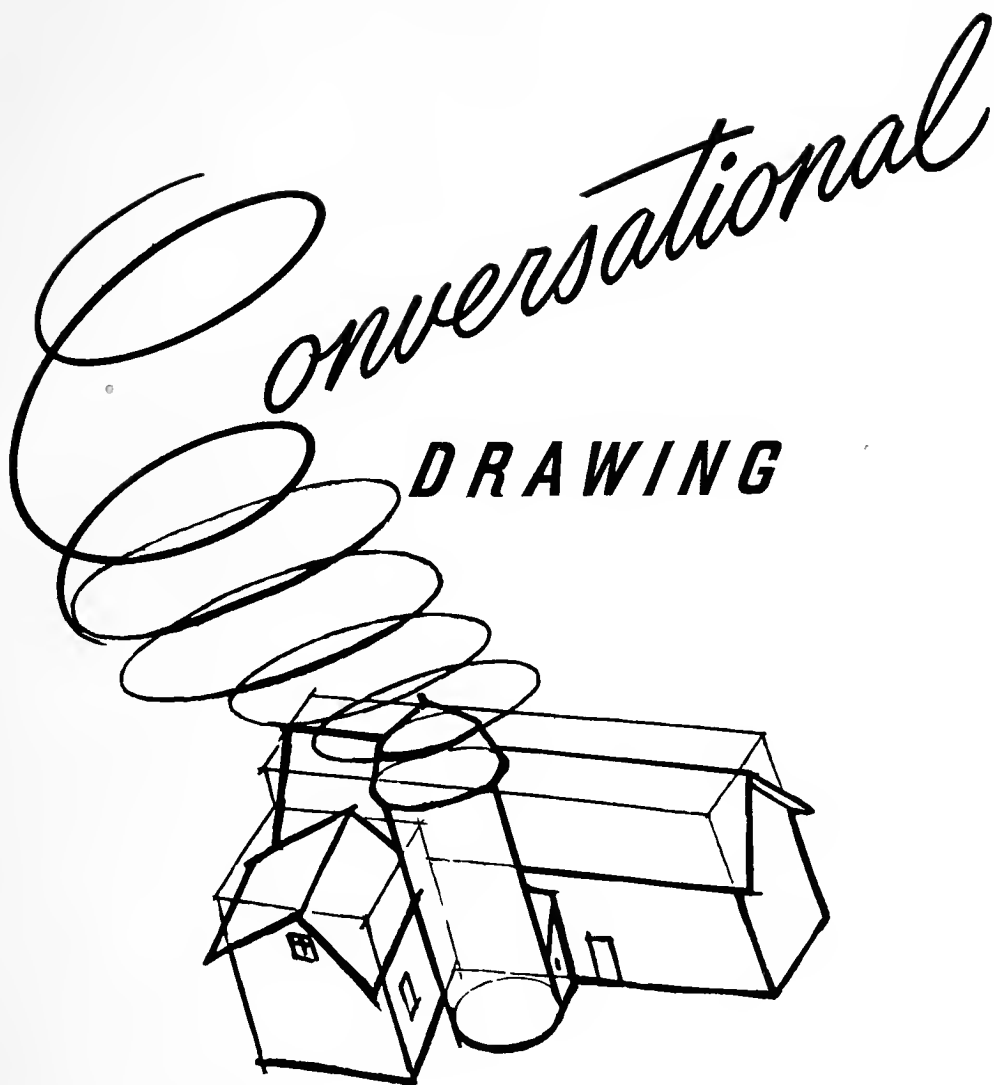


# **CONVERSATIONAL DRAWING**

A form of free-hand sketching; a sketch used to help describe some object; a pictorial adjunct to conversation; used where words fail clearly and quickly to describe an object.

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By EDWARD H. FREEDMAN

FARRAR, STRAUS AND COMPANY

New York • 1949



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PRINTED IN THE U.S.A.  
FIRST EDITION



*To*  
*My Dad and Mother*



## "WRITING" PICTURES

Here is presented, for the first time, a uniquely simple method for learning to make your own conversational drawings — so *uniquely simple* that it becomes as easy as writing your name, for you begin to *write* expressive pictures, quickly giving new form and greater dimension to your thoughts.

Yes, the *Conversational Drawing* method is simple, so simple that you will wonder why someone hadn't thought of it long, long ago. But like most worth-while ideas, this invention-in-teaching is no overnight thought. It came and was formed out of years of practical experiences—for Edward H. Freedman, the method's inventor, has been a well-known idea creator and director of art for commerce for some thirty-five years.

"Freedy," as I have called the inventor of talk-in-pictures for at least thirty of his thirty-five working years, tells me that his method is "not art" but just *conversational drawing*. I cannot wholly believe in his modest opinion, for if we accept the modern lexicographer's definition of art as being "the skillful and systematic arrangement or adaptation of means for the attainment of some end" then we have here the essential means for the use of workaday art for millions of our people. Especially do we have useful art for our youngsters.

Yes, this is conversational drawing but it is more, it is simple, vital, *living* art. Truly *graphic* art in *action*.

LESTER DOUGLAS

*Director of Art and Printing  
Nation's Business and the Chamber  
of Commerce of the United States.*

## PREFACE

There's a new game in my house. We call it *which*. One of us draws a chair or a lamp or a flowerpot or something else, and he scores a point if the others identify it immediately.

The remarkable thing about this game is that we players knew positively a month ago that we couldn't draw anything. Now we take a quick look at an object, break it down in oval or rectangular shapes, make a few connecting lines, and there we have it!

To me this newly acquired skill means more than a game. Since dreaming up ideas and conveying them are part of my job, I had long felt exasperated with the inadequacy of my descriptive powers. Waving my arms and pounding the desk got me nowhere. I'll never be an artist, like my friend Freedy, but with the few fundamental skills which his system taught me I can now convey my ideas more clearly . . . and faster.

It's been a great piece of luck having an early look at the pages of Freedy's book. It would have been even greater luck if he had written it a quarter century ago, when I was in school, for I knew then, as I know now, the importance of graphic presentation.

A word of caution, don't try to squeeze all of the fun and good out of the book in one night. It's much more fun to go slowly and build on a surer foundation. But whatever your pace, you are about to have the time of your life. And the result? You'll hardly believe your eyes!

DWIGHT VAN AVERY

*Associate Editor of  
Adventures Ahead*

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## INTRODUCTION

This course of instruction is written for everyone because everyone at some time in his life has felt the need to express his ideas in concrete graphic form.

Here is the quick and easy-to-learn method of Conversational Drawing. It enables you instantly, and without effort, to make *pictures* of objects your conversation fails adequately to describe. Any mental picture, any graphic idea or creation, which your mind formulates, can simply and correctly be put on paper in picture form that anyone can understand.

There is a definite distinction between drawing and art. All drawing is *not* art, but all art has its basis in drawing. Art in a picture is the result of creative thought, emotion, composition, color, craftsmanship and technique. When a sketch has none of these qualities, and it need have none, it is simply a drawing minus art.

However, these artless drawings tell a story. They are descriptive and become very important when used as an adjunct to conversation. This book will teach you how to draw, to make sketches for conversational use by means of a simple basic formula which uses an oval and a rectangle as the only letters, so to speak, in its alphabet. We use the term "rectangle" throughout the course (rather than "quadrangle") since the four-sided form we use is in reality a rectangle in perspective.

The chapter entitled "I Wish I Knew How To Draw" gives you a briefing of the method employed in teaching Conversational Drawing. After studying the four pages devoted to it, you will discover that you are immediately able to draw a group of very simple objects. This accomplishment will cause an exuberance which may urge you to skip the order of lessons and rush to the back of the book. *Don't do it!*

The method is simple, but the number of points or phases that must be explained are many, and they must be described and absorbed in proper order to achieve the maximum result. The basic form of all objects can be traced to cylinders and rectangular solids. The lessons will teach you to recognize the ovals and rectangles in all objects and how to employ them.

You are taught to draw without learning the rules of perspective, as you are taught to speak a language by the direct method without learning its grammar:

The chapter on "Shading" does not discuss the source of light because that is of no concern. At most you can see only three sides of an object at one time. You are taught the simple way to employ two tones and achieve greater reality in your drawing.

Read carefully the chapter on "Optical Illusions" and you will discover that it will help you when too many lines seem to cause confusion.

Conversational Drawing is not art in any finished form. Yet, in another sense, it is art as much as the cave drawings of our ancestors, the hieroglyphics of Chaldea. It is actually *basic art*, the first graphic steps and, as such, may be taught in the public schools, beginning with the first grade. It is of the utmost importance to men in industry, salesmen, engineers, furniture men, doctors, lawyers, and every business person. Even the housewife will find it brings inestimable rewards every day. And its value as a therapeutic and psychological measure is attested to by eminent medical authorities.

Now, at last, every man, every woman, every child can *talk in pictures*.

## THE ANSWER TO

# *"I Wish I Knew How to Draw!"*

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permission of General Electric Company.

**W**OULD you like to learn to draw, easily and quickly, in just no time at all?

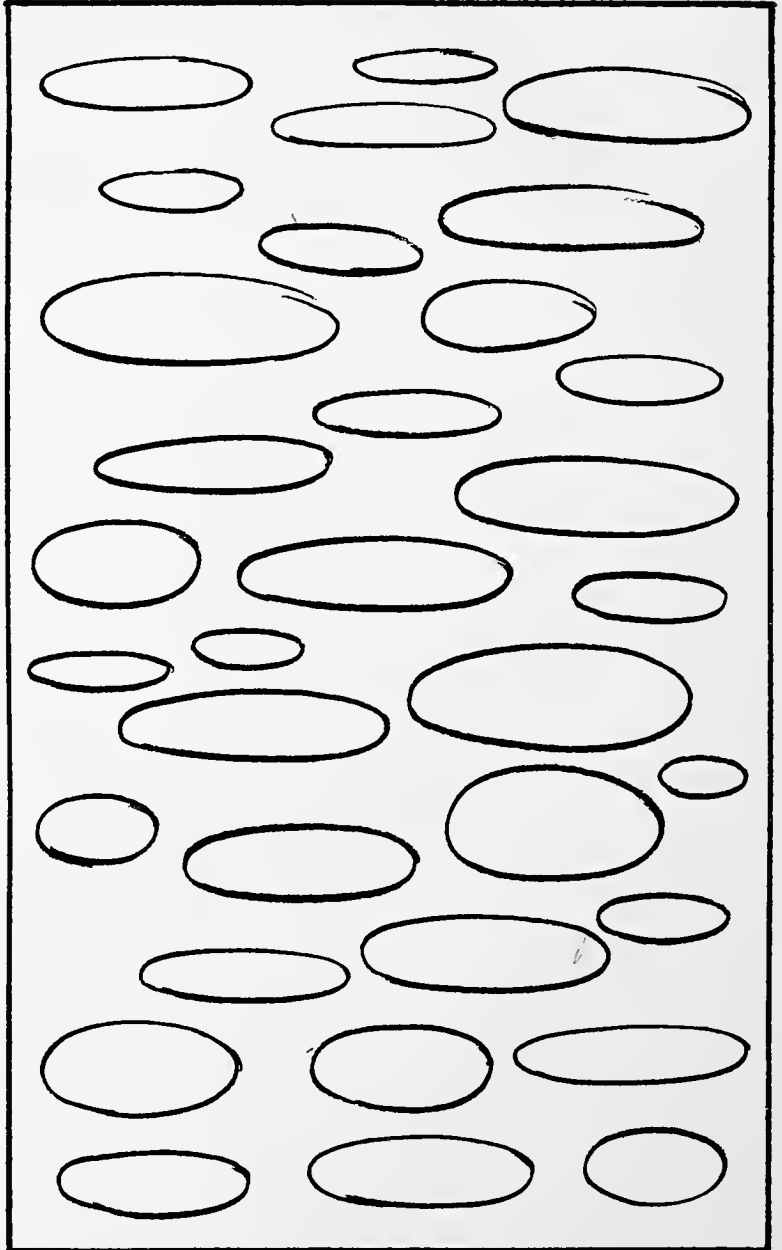
Then follow closely. I am going to show you how to put down on paper the objects you see, and the objects you have pictures of in your mind.

You've all heard people say how hard it seemed to drive a car the first time in the driver's seat. So *many* dials—so *many* knobs—so *many* gadgets!

It's just that way about learning to draw. I will tell you what gadgets to use and how to use them. If *you* remember what I tell you, you will be able to draw.

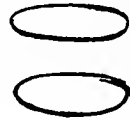
Pick up the pencil you have in your pocket or on your desk, that simple pencil for adding columns of figures, or writing letters. Take that very pencil and with a free and easy arm movement—*(don't rest your wrist on the paper)* draw a page full of ovals. Draw a lot of them. In fact fill several sheets with ovals . . . narrow ones, broad ones, skinny ones, fat ones, just keep swinging your arm freely and draw ovals. They needn't be perfect ovals. There is no special way for you to hold your pencil. The way that's natural for you is the right way.

When you can make the ovals with a free and easy motion, each oval with a single stroke, then you are ready for the next phase.

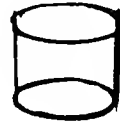




Draw two ovals one above the other like this:



These two ovals are innocent looking and may not mean much to you or anybody else. But now connect the ends of the ovals with single lines.

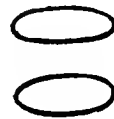


You have now made something that is recognizable; a three dimensional object. Call it a cylinder if you will. Isn't that simple?

Now draw two of these shapes that look alike, one above the other:



some far apart,



some where the top oval is smaller than the bottom one,



and others where the top oval is larger.



HERE IS THE NEXT STEP:

Draw the sides to the first pair of ovals and add a handle. Now you have a frying pan.



Add sides and a handle to the second pair and you have a pot.



Add sides to the third set and you have a lamp shade.



Draw curved sides to the fourth set and you have a bowl.

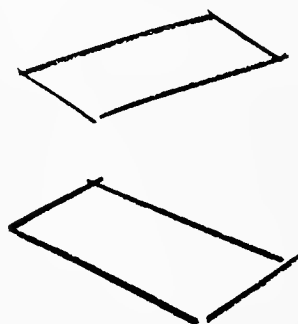


You can already draw many objects. For material look at the objects in your home, or, draw any cylindrical object that comes to your mind.

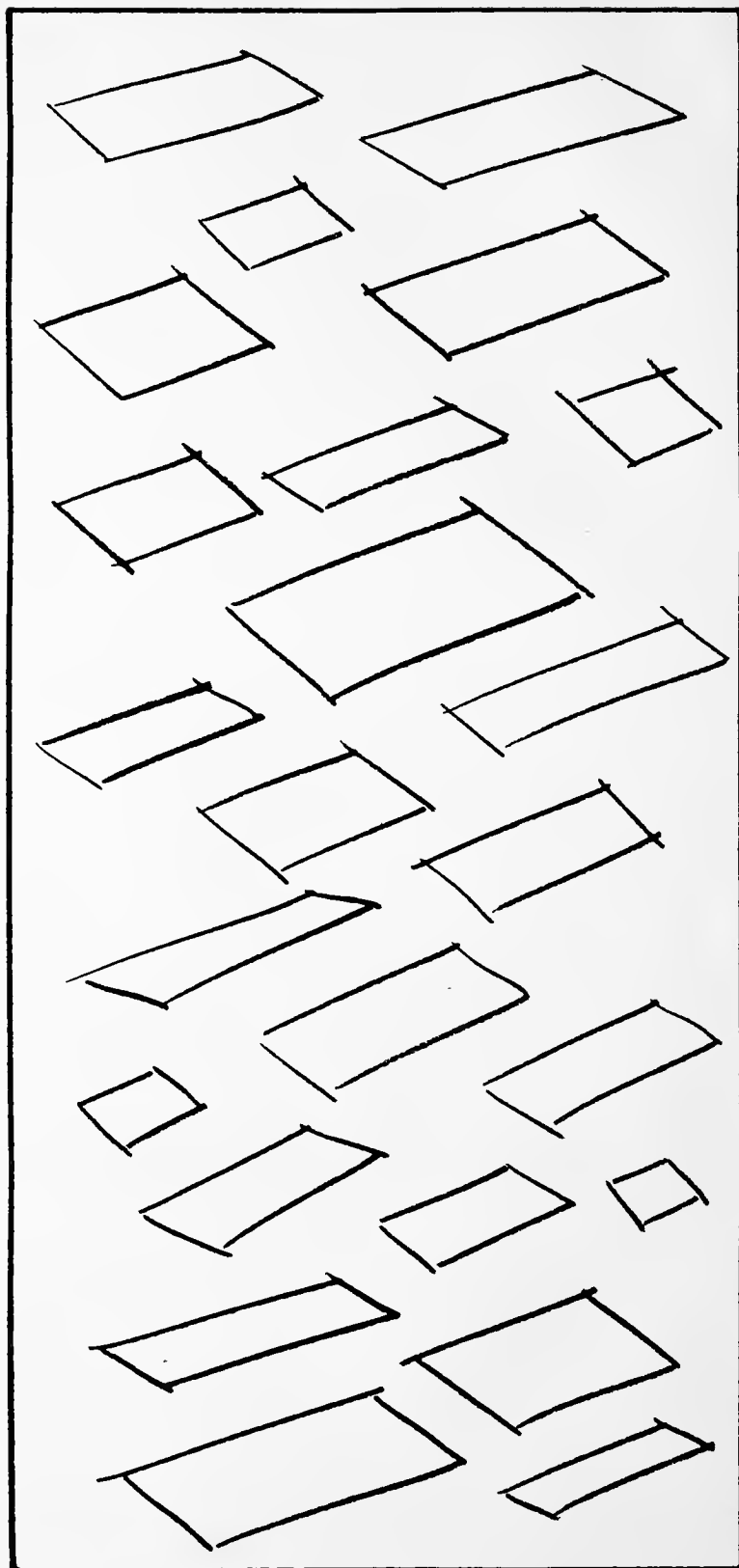
When concentrating on objects to draw think of them in terms of ovals; then draw the sides, handles, or other details. You will become more and more conscious of the fact that all round objects, as you look at them, have ovals. These ovals are your starting point.

It's easy to draw ovals, and it's easy to connect these ovals with lines. That's all there is to it.

Everything I've said about round objects is true about rectangular objects. Let's start with a fresh sheet of paper. Now we'll draw rectangular shapes like these:



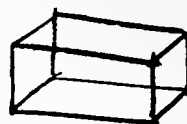
As before draw them with straight, deliberate freehand strokes, single strokes, swinging your arm freely. Fill several pages with these shapes.



Now draw two of these shapes that look alike, one above the other:



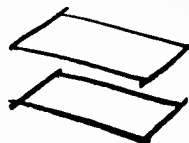
Add vertical lines connecting the related corners; you have a solid rectangular block.



Draw a number of sets of rectangles, some close together,



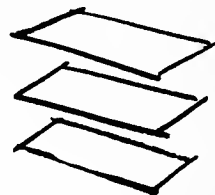
some far apart,



some that look like squares,

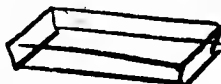


and others that are very long.

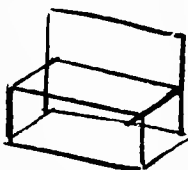


HERE IS THE NEXT STEP:

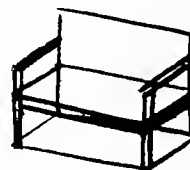
Going back to the first set, connect the related corners and you have a tray or baking tin.



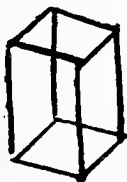
To the second set join the corners, continue the rear line upward and join them.



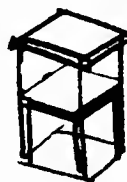
Add a few more lines of detail and you have a settee.



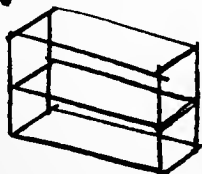
Take the third set, connect the corners,



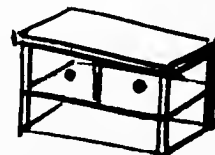
add a few more lines, and you have a night table.



The fourth set has great possibilities. Join the corners,



add a few more lines, and see what you have, a cabinet.



By using your imagination you will now find that you are able to draw many objects. You already have a mental picture of a flower pot, or an ink bottle, a water glass, a book, a clock, a room, a cigar box, a bushel basket, an ash tray, a bed or a vase.

You have just learned how to find the start-

ing point of a drawing. If you have absorbed this first lesson, from now on you will see objects with different eyes, in terms of ovals and squares, and you will be able to draw what you see.

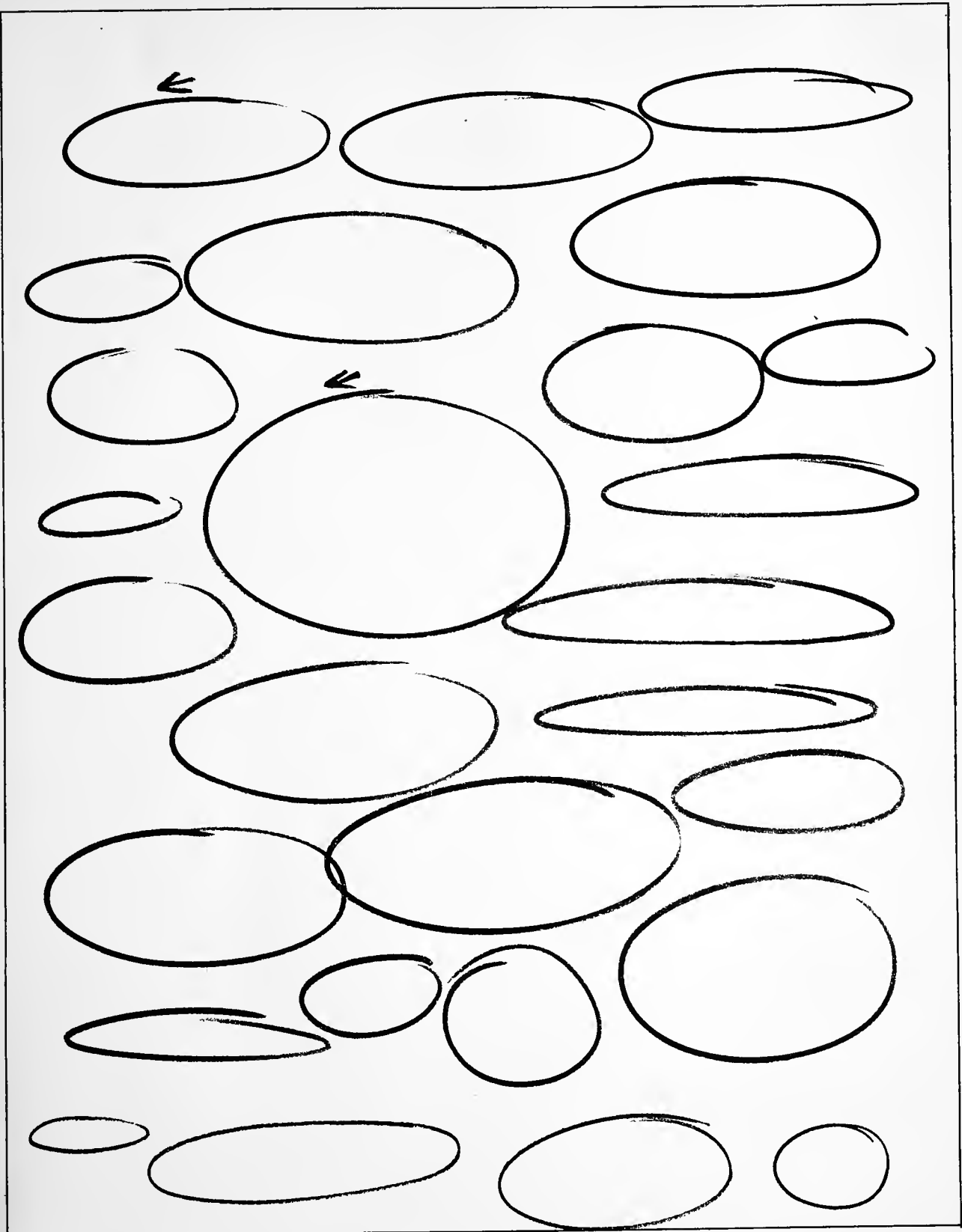
Keep on practicing. Practice makes perfect. And it's loads of fun!

# *Lesson*

## **1**

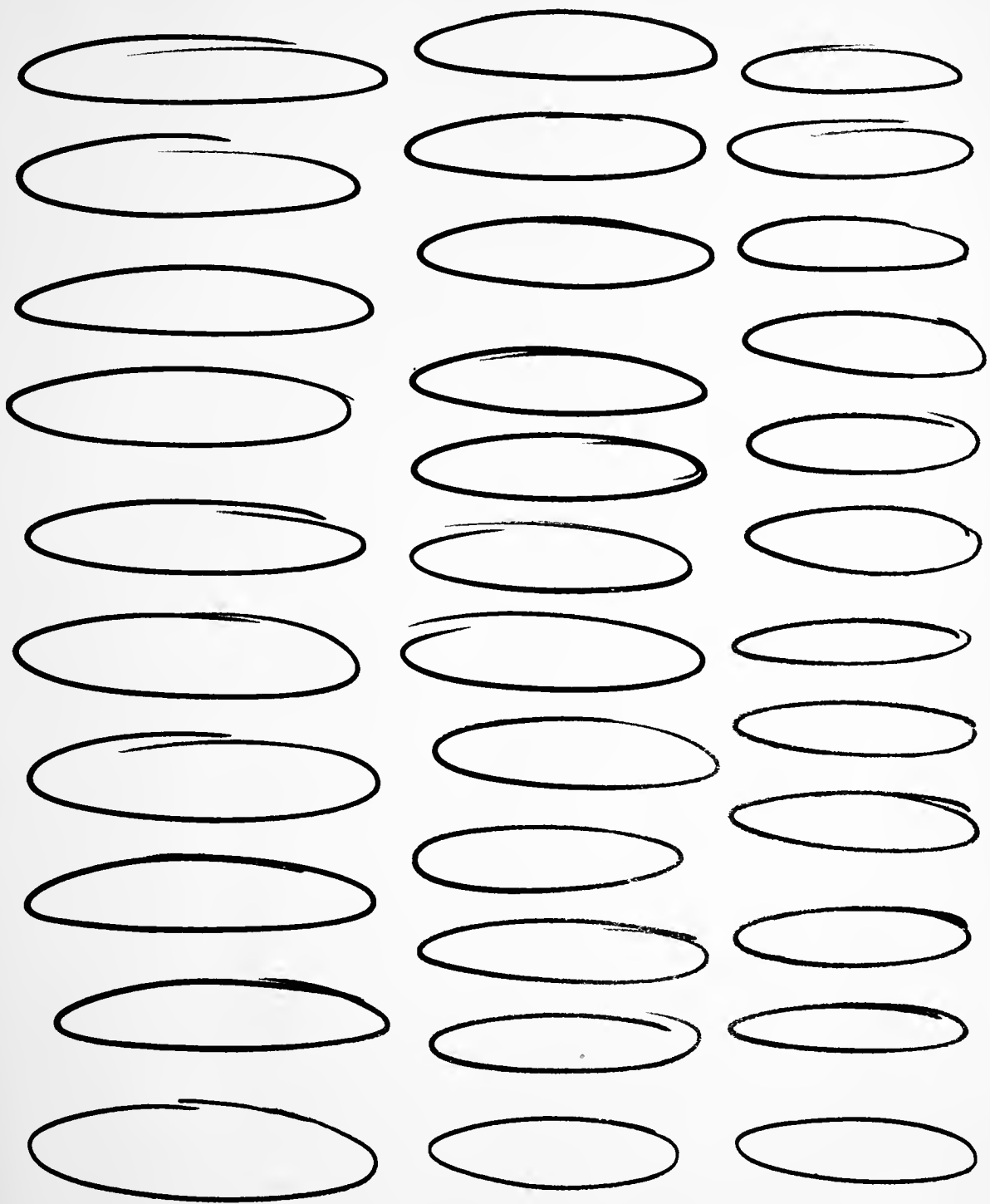
### **DRAWING OVALS**

Hold the pencil in the manner in which you are accustomed. Do not rest your wrist on the paper. The oval must be made in one stroke with one direct and quick swing of the hand. Any size will do. The immediate purpose of this exercise is to free your hand and arm; to take the kinks out of your swing and to give you confidence. You should learn to draw ovals without hesitation in a fraction of a second. Continue the exercise filling sheets of paper (any kind of cheap paper will do, even wrapping paper) with hundreds of ovals. This simple exercise is one of the two most important factors in teaching you to talk in pictures.



## **CONTROL**

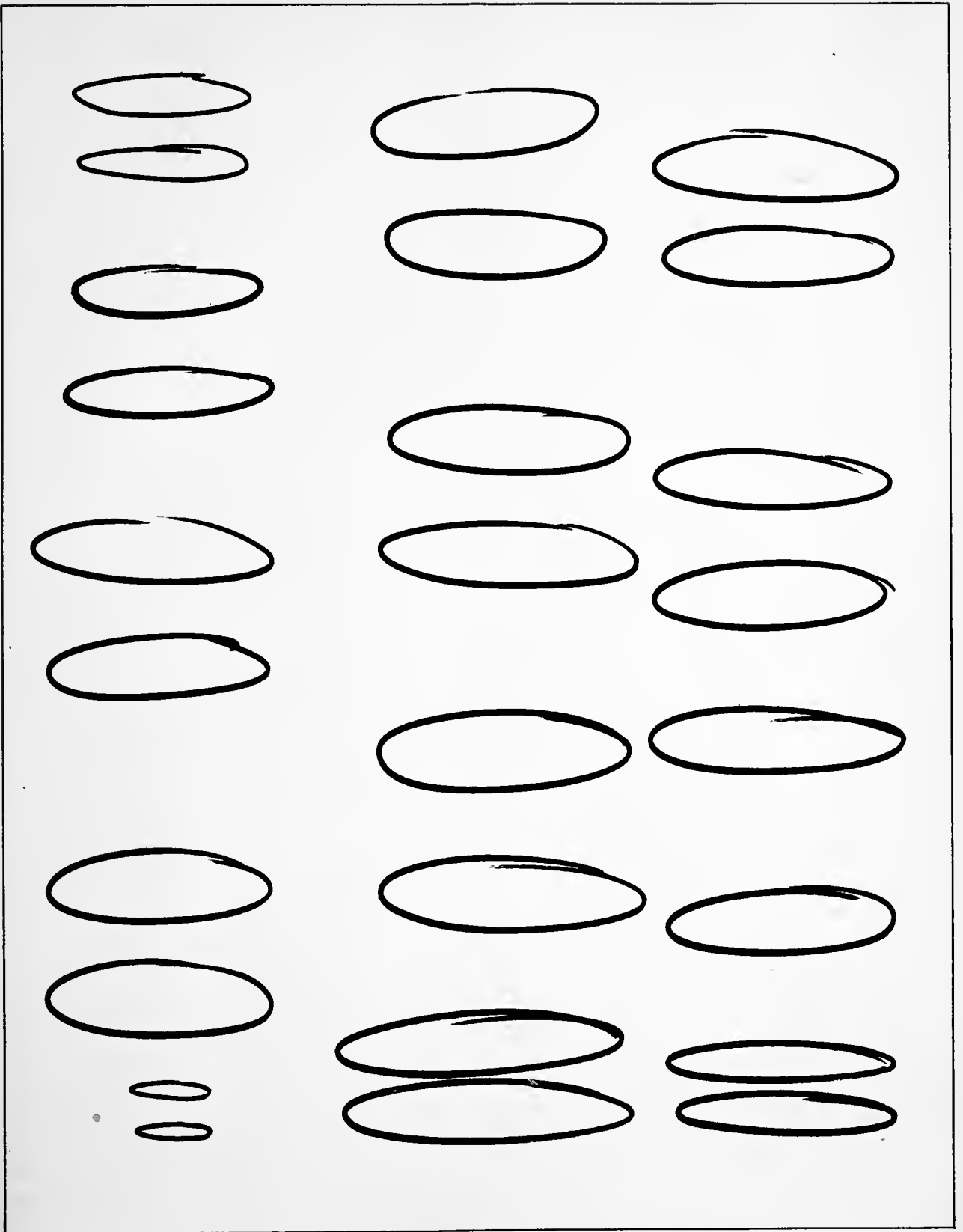
Don't try to progress too fast. Start this lesson only when you have overcome any possible hesitation or kink in your swing of the pencil. Draw a column of thin ovals, one under the other. Try to make them about the same size. Which ever oval you draw first at the top of the column, try to make those underneath it about the same size as the first. The idea in this lesson is to develop control over your hand. The ovals need not be exactly alike; merely try to make them resemble one another.



**CONSTRUCTION**  
**OVALS IN SETS OF TWO**

Draw a set of two ovals, one under the other. Draw many sets, varying the space between the ovals in each set. Take this lesson seriously because from here on you will be drawing objects that contain ovals, and the relationship of the ovals to each other will be important.

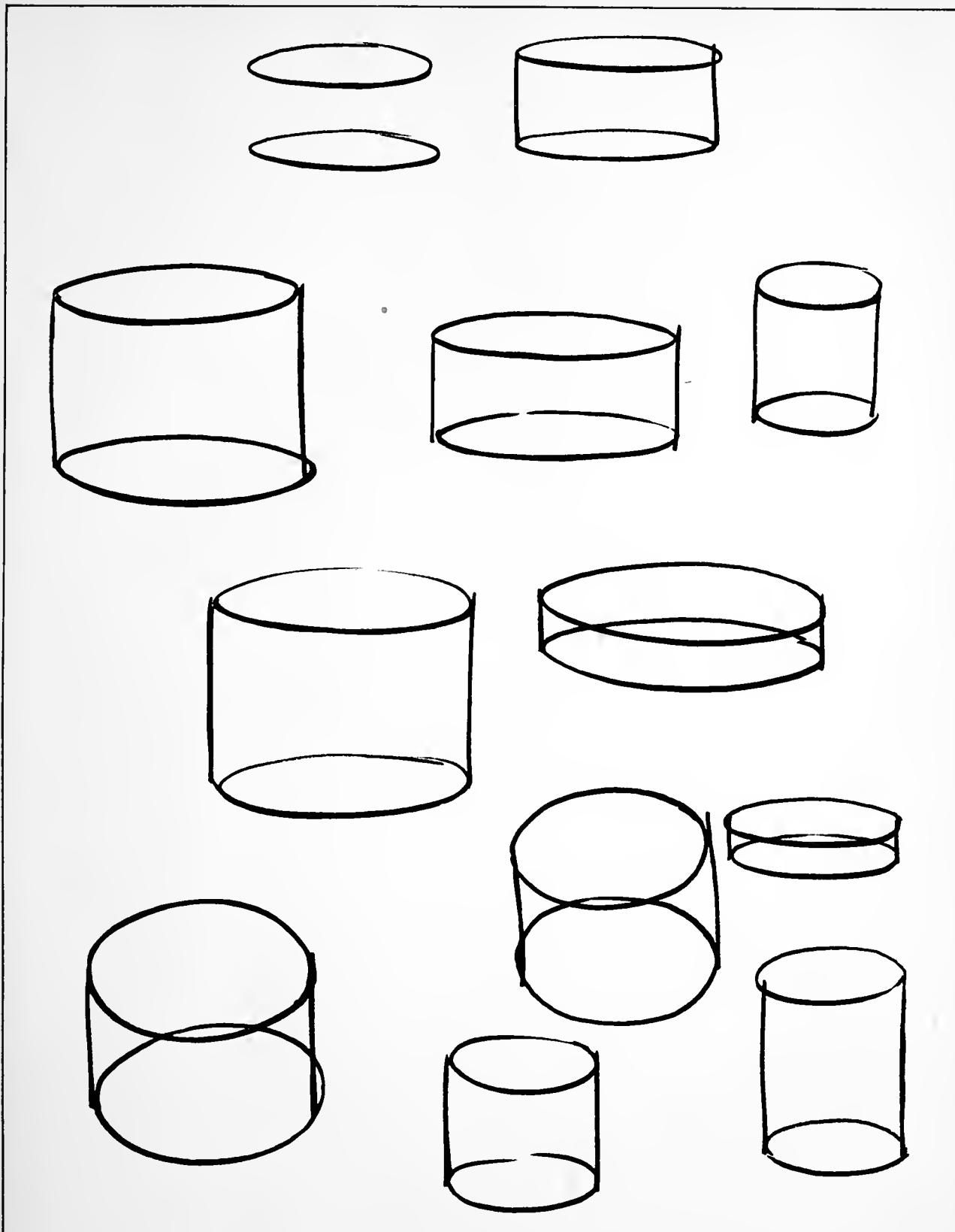




## **CONSTRUCTION**

### **MAKING A CYLINDER**

Draw several sets of ovals as in the preceding lesson. This time vary the sizes and distances between the ovals and then draw vertical lines to join the ends of the ovals. The result will be cylinders of varying proportions. These cylinders become the basic body forms of the objects you will soon be drawing. The ease with which you can draw these cylinders is a forerunner of how easily and quickly you will learn Conversational Drawing.



# *Lesson*

## **2**

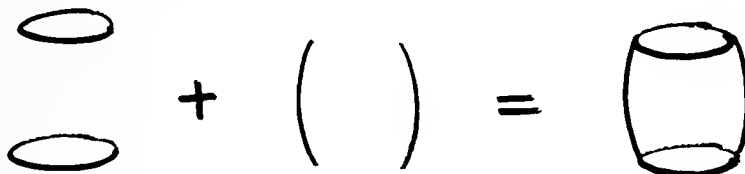
### **HELPFUL HINTS**

A cylinder consists of two same size ovals plus two straight lines. Other common shapes can be drawn as quickly by varying the side lines connecting the ovals. The purpose of this lesson is to teach you to determine quickly how to arrive at the basic form of such objects.



Some objects that are based on cylinders consist of two same size ovals plus two sides that are not straight.

EXAMPLES



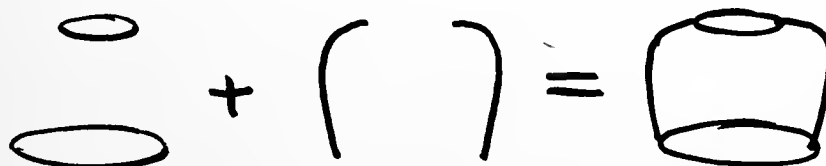
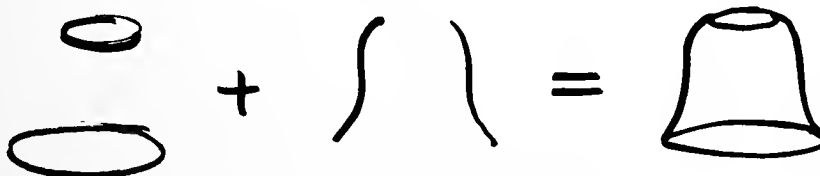
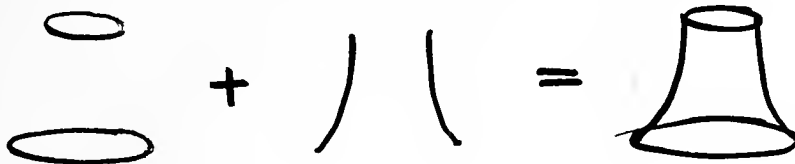
## **HELPFUL HINTS**

Here you have a continuation of the exercise of the previous page, the only change is in the use of a large oval below a small one. Observe how many common objects fit into this form. The knowledge that the most complicated forms actually break down into this simple basic formula should give you great confidence in the rapid progress you will make with this course.



Some round objects have a small oval at the top and a large oval at the bottom plus two curved sides.

**EXAMPLES**







You are now awakened to the fact that countless objects have their beginning in cylinders or fit naturally into cylinders. From here on your eyes will tell you whether or not you have drawn a cylinder of the right proportions. You can now draw cylinders—therefore you can draw tall ones, short ones, narrow or wide ones.

After you have drawn the kind of cylinder that looks like the body of your object, you can then easily draw the trimmings which identify the object. By this method you talk in pictures.

To accomplish the description of these objects by words would be almost impossible to most people. The Conversational Drawing method is easier and most accurate. Everybody can be taught to use it.

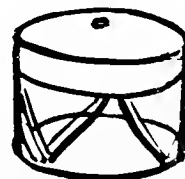
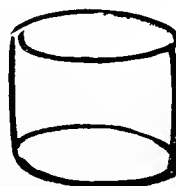
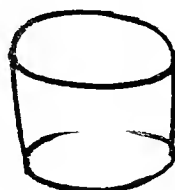
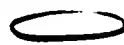
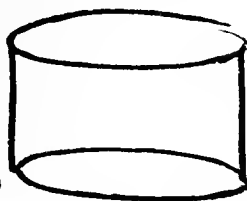
# *Lesson*

## 3

### **CONSTRUCTION DRAWING OBJECTS WITH HORIZONTAL OVALS**

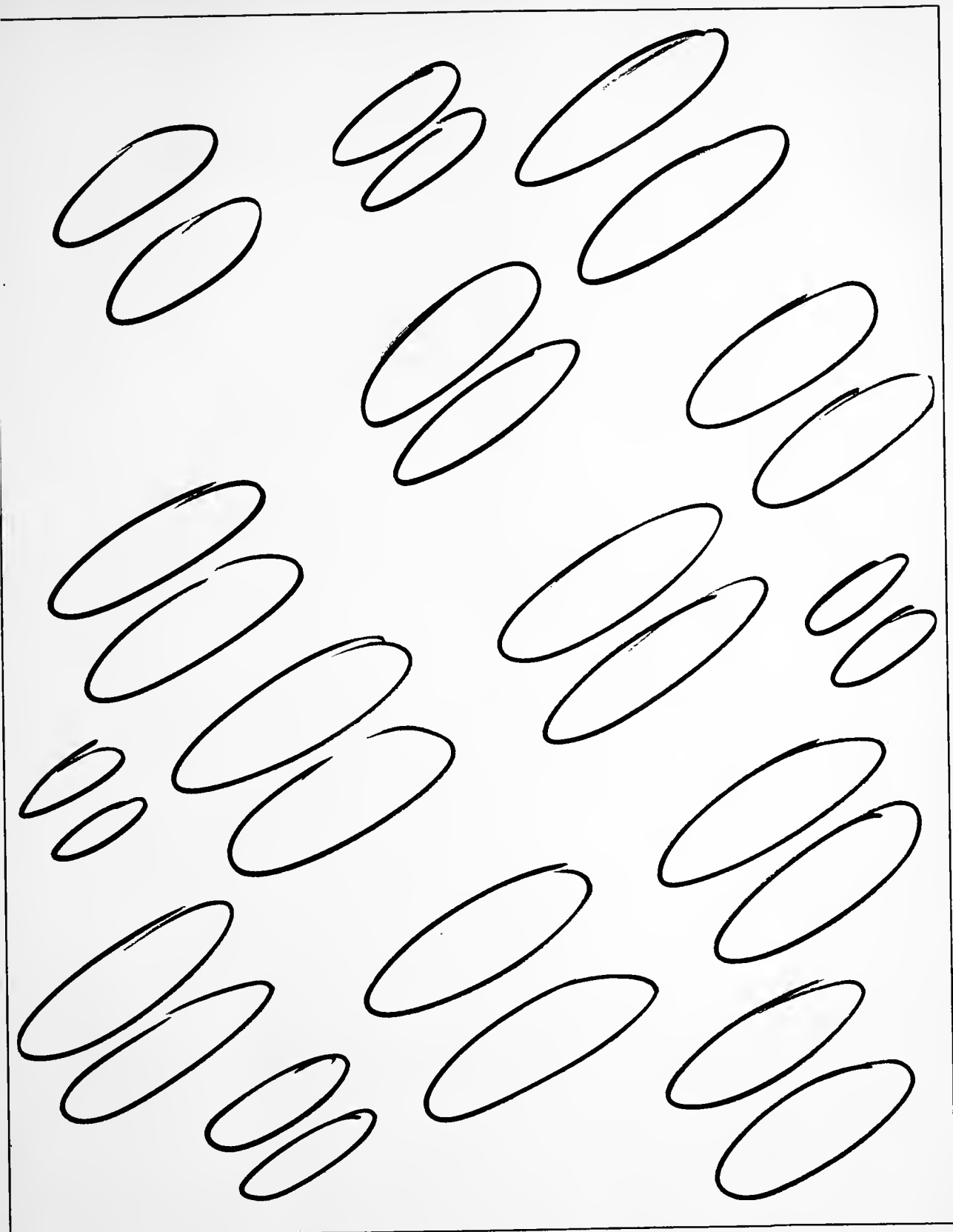
Look at the objects on this page and you will see that they all have one thing in common—horizontal ovals.

1. Draw the ovals
2. Draw the sides
3. Add any other lines that you see in the object that will help in its description.



**CONSTRUCTION  
DRAWING SETS OF OVALS  
ON A SLANT**

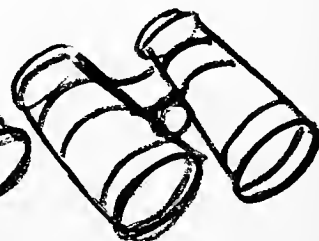
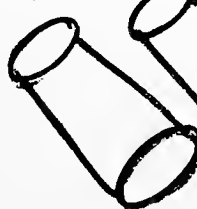
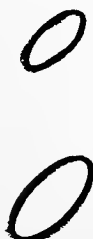
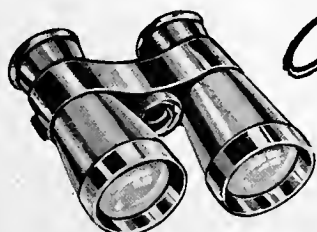
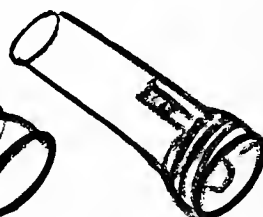
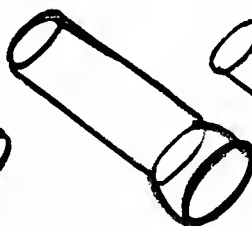
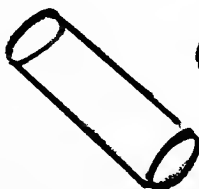
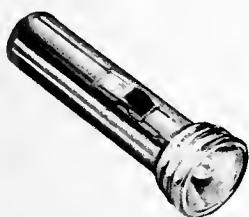
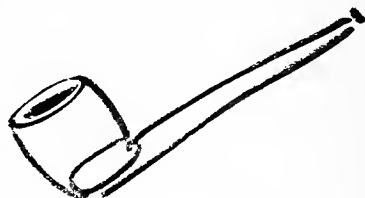
Draw sets of oblique or slanted ovals leaning to the right. Make the two ovals of each set as nearly alike as you can. This exercise will help you to draw the objects on page 35.



## **CONSTRUCTION DRAWING OBJECTS WITH LEANING OVALS**

At first glance it would seem you could never draw these objects. But you can do so now! Follow the steps in the order as shown:

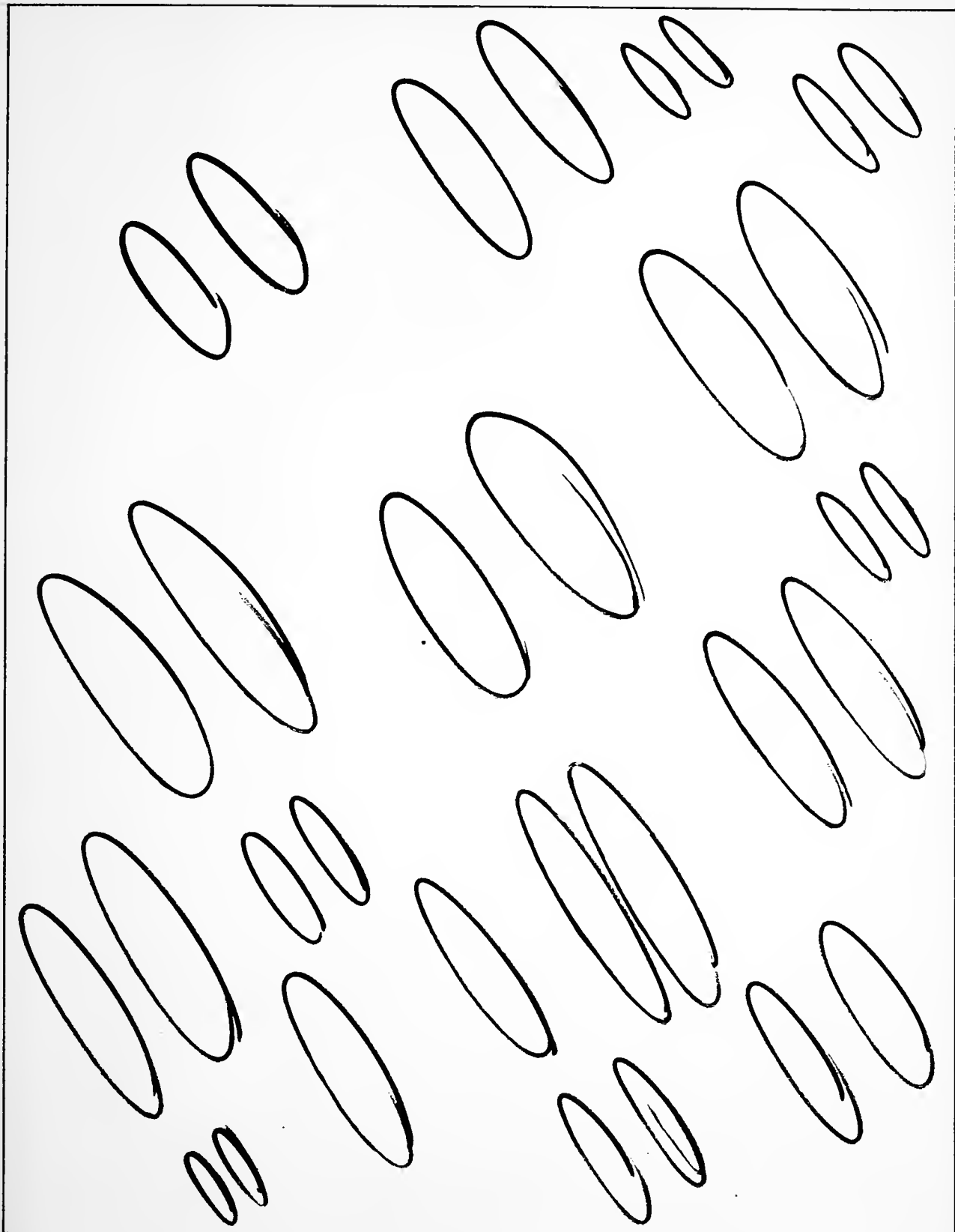
1. Draw the ovals
2. Draw the sides
3. Add the trimmings and any other points you wish to describe.



**CONSTRUCTION  
DRAWING SETS OF  
OVALS ON A SLANT**

These ovals are slanted, leaning to the left. Draw them and make the ovals of each set as nearly alike as you can. They will aid you in drawing the pictures on page 39.



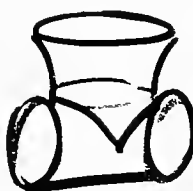
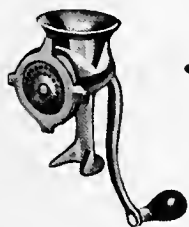
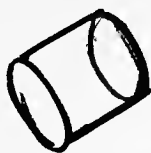


**CONSTRUCTION**  
**DRAWING OBJECTS**  
**WITH LEANING OVALS**

At first glance it would seem you could never draw these objects. But you can do so now! Follow the steps in the order as shown:

1. Draw the ovals
2. Draw the sides
3. Add the trimmings and any other points you wish to describe.

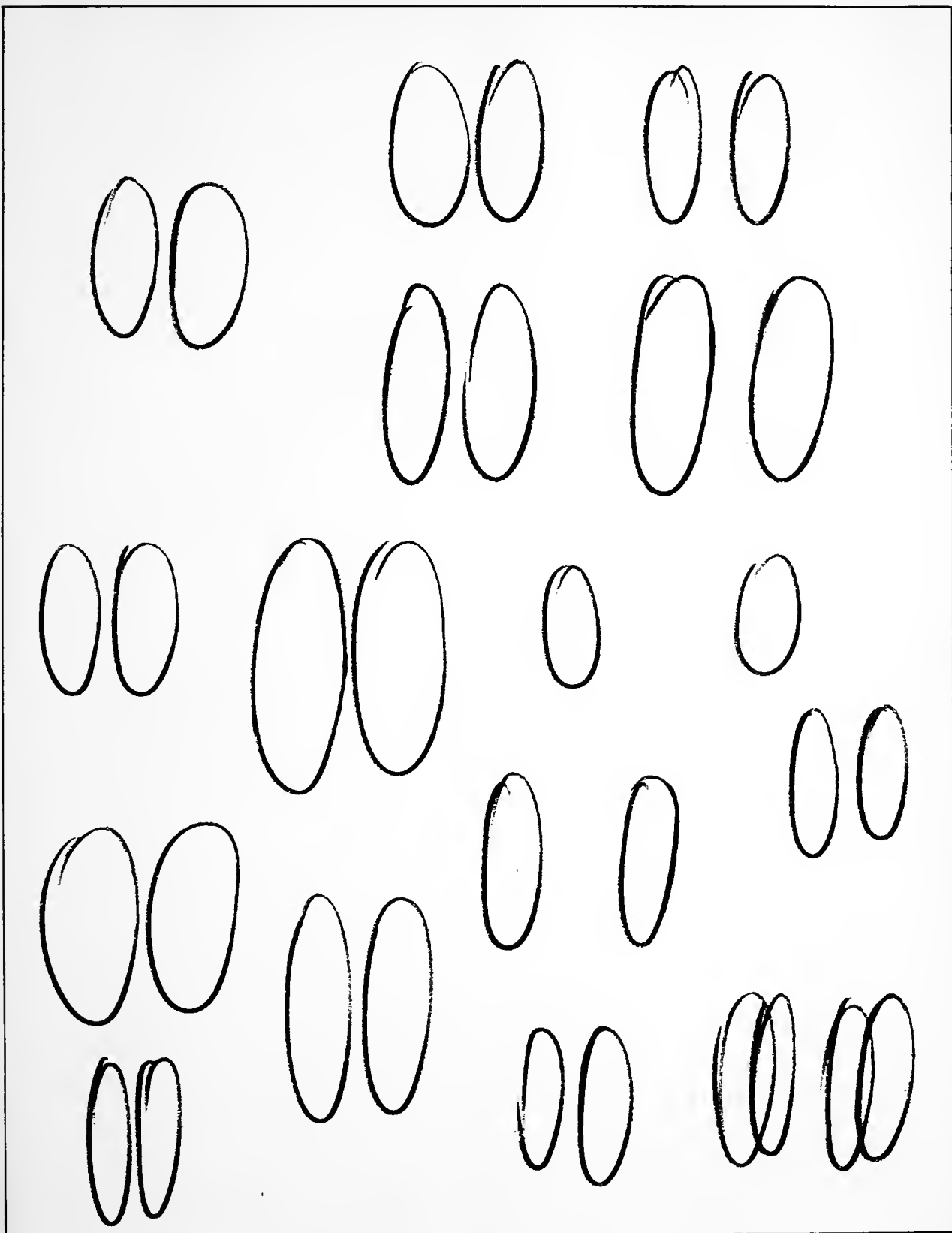
NOTE: The third set combines 2 sets of ovals.  
The fifth set combines 3 sizes of ovals.



## **CONSTRUCTION**

### **DRAWING VERTICAL OVALS**

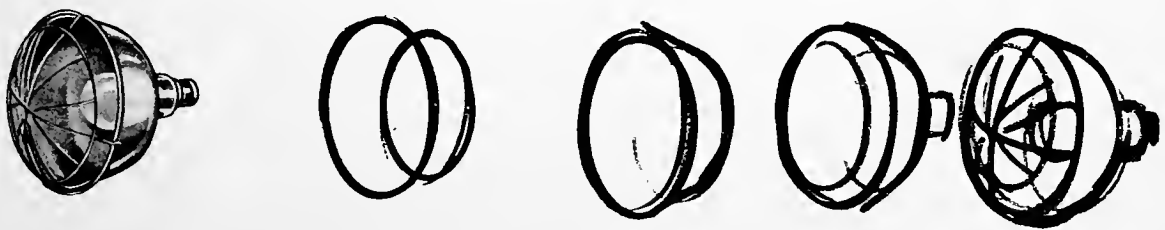
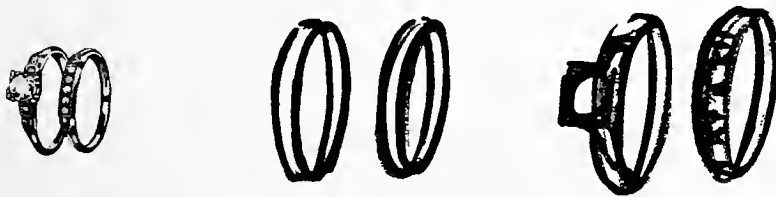
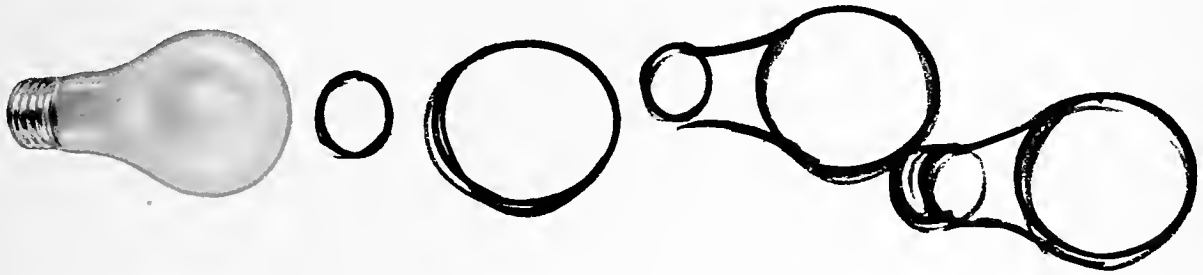
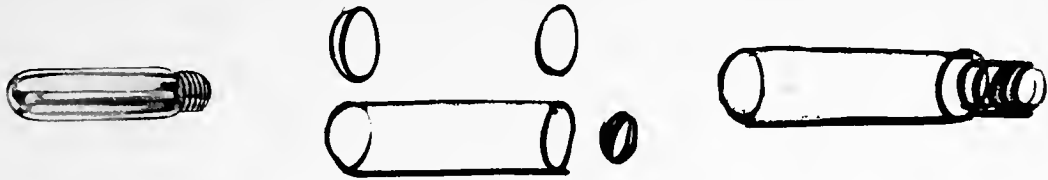
Draw vertical ovals in sets, making the ovals of each set as nearly alike as possible. You may wish to draw an object of cylindrical form that is lying perfectly horizontal (see p. 43). The ovals will then appear vertical. This exercise will help you to draw objects in that position.



## **CONSTRUCTION DRAWING OBJECTS WITH VERTICAL OVALS**

This page shows several objects that start with overlapping ovals, as in the case of the rings. It is just as easy to draw overlapping ovals as it is to draw them apart.

1. Draw the ovals
2. Add the sides
3. Add the trimmings and any other details you wish to describe.



# *Lesson*

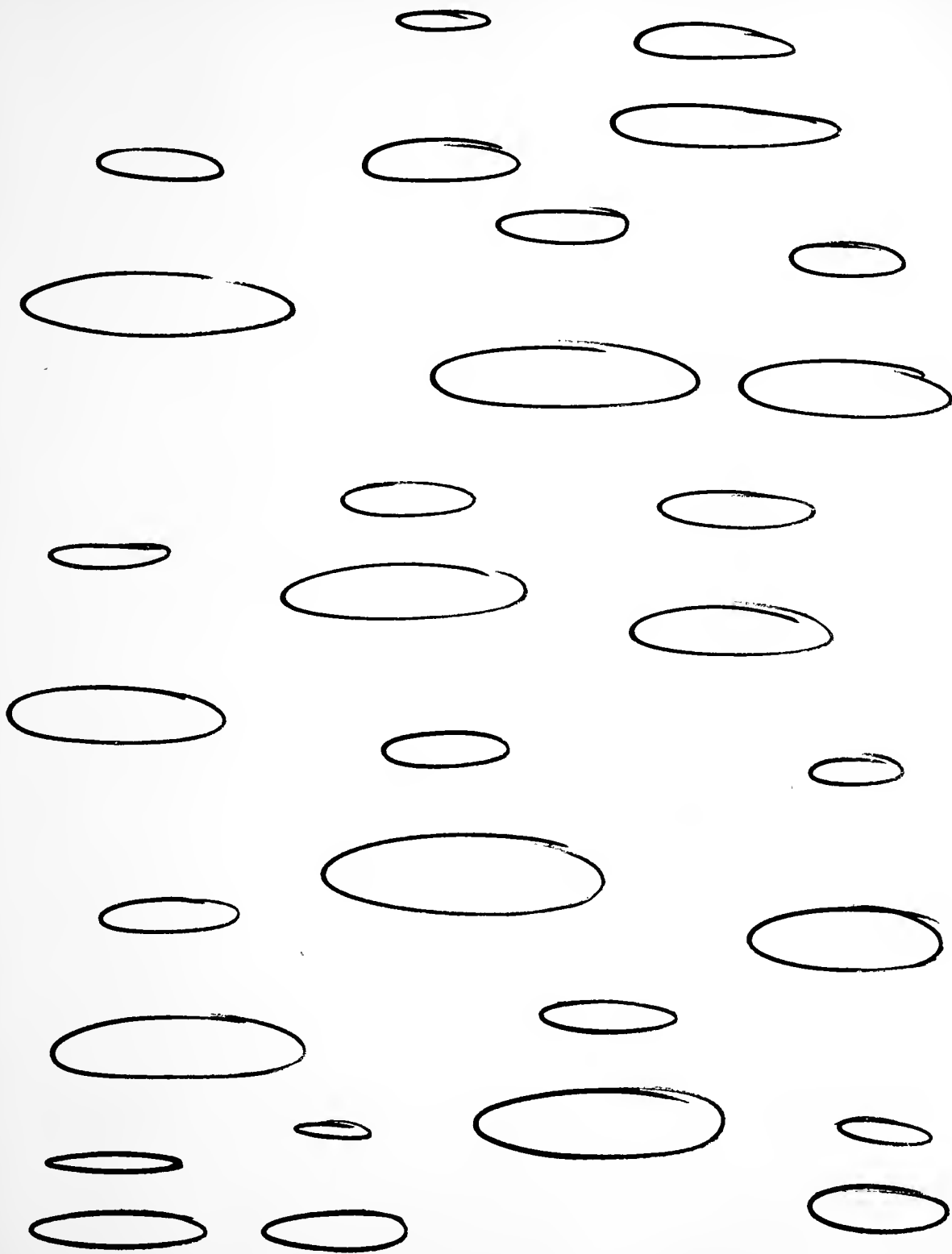
## **4**

### **CONSTRUCTION**

### **DRAWING A SET OF OVALS— ONE SMALL, ONE LARGE**

When drawing these ovals, make the small one first, then draw the larger one underneath it, making a set of small and large ovals. You will find that the objects on page 47 are made this way.

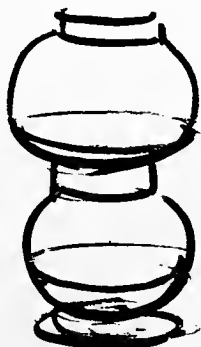
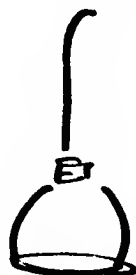




**CONSTRUCTION  
DRAWING OBJECTS  
WITH SMALL AND  
LARGE OVALS**

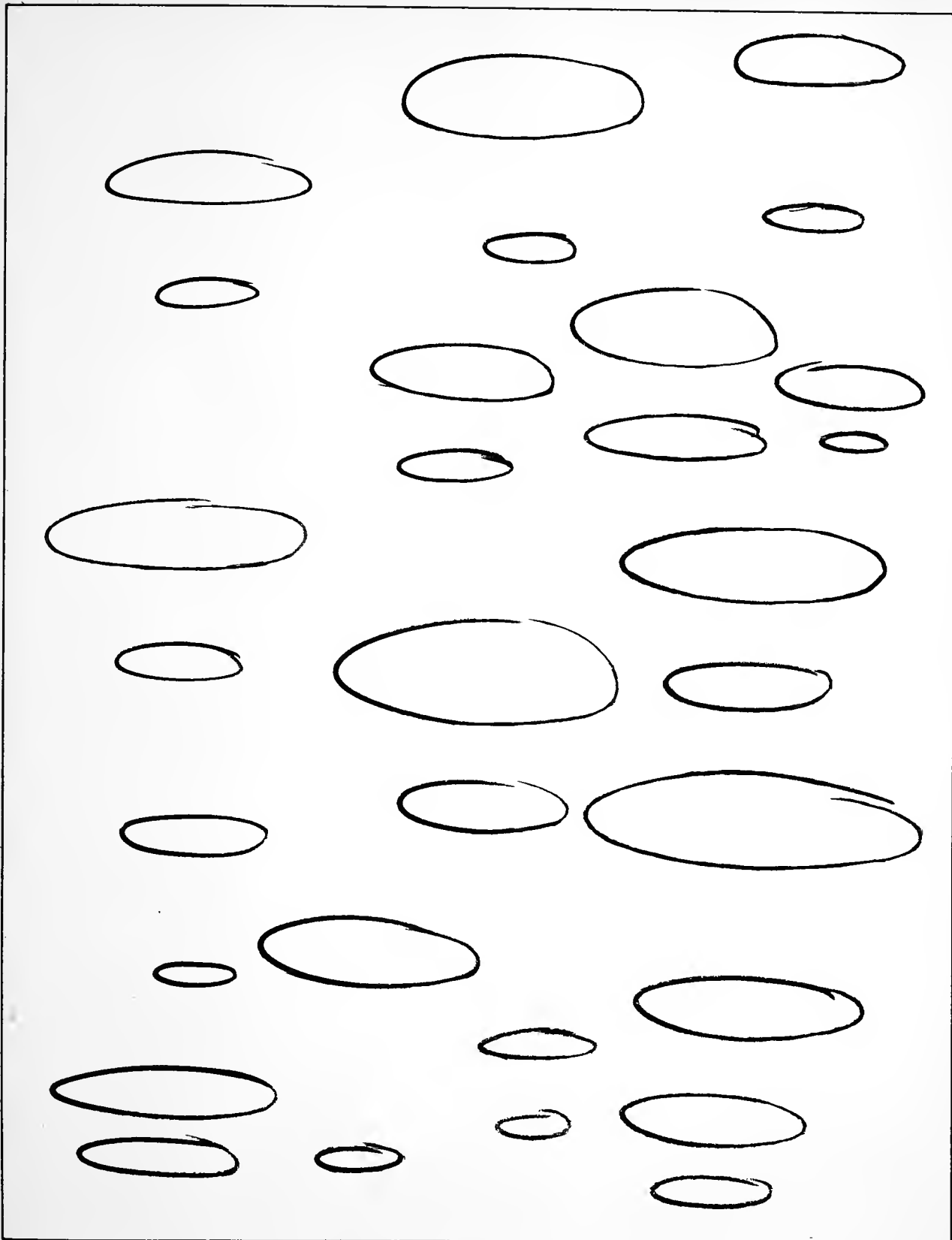
These objects are all very familiar to you and easy to draw. The coffee-maker looks like a toughie, but it's not. It breaks down into a series of ovals.

1. Draw the ovals
2. Add the sides
3. Add the trimmings and any other details you wish to describe.



**CONSTRUCTION**  
**DRAWING A SET OF OVALS—**  
**ONE LARGE, ONE SMALL**

In this exercise the large oval is on top or above the small oval. Draw many sets with varying sizes and spaces between the ovals. You will notice that the objects on page 51 are drawn with large ovals on top and small ones below. The straight or curved sides will help to describe the objects.

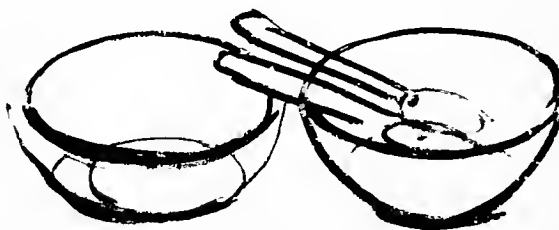
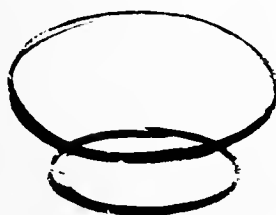
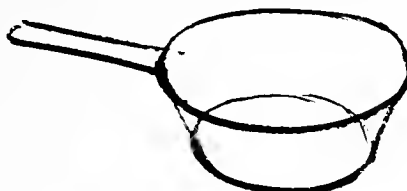
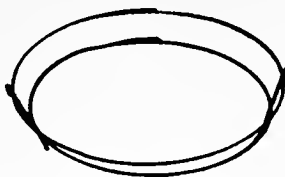
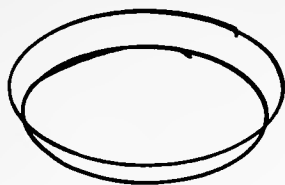


## **CONSTRUCTION**

### **DRAWING OBJECTS WITH LARGE AND SMALL OVALS**

You have all of these objects in your home and you can draw them all.

1. Draw the ovals
  2. Add the sides
  3. Add the trimmings and other points for further description.
- Drawing isn't so difficult after all.







You have now completed one phase of the course which is planned to make it possible for you to draw any and all objects which are based on the oval. Hereafter you will be very conscious of the shapes of objects. The ovals will force themselves forward in your vision of the object and you will say: "I can draw that . . . it's easy!" And what a thrill that will be—making the objects you see or have in mind come to life on a piece of paper! If you have gone this far in the course, that statement is factual. You may be one of those people who never could draw. But *now you can*.

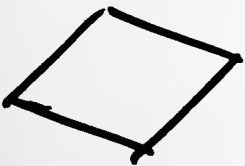
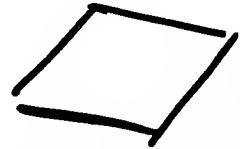
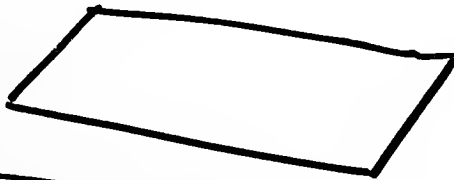
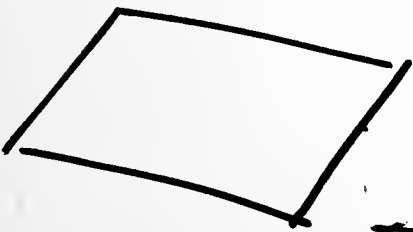
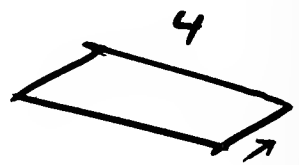
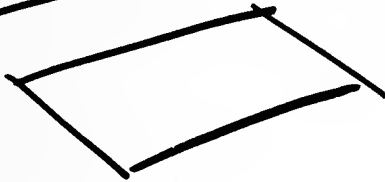
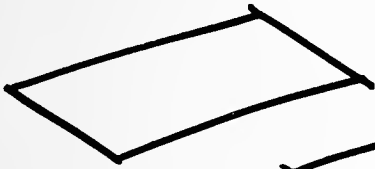
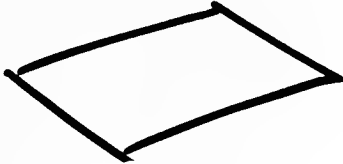
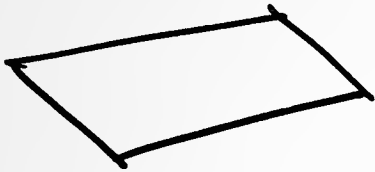
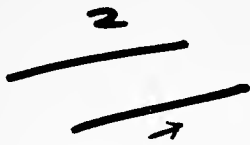
The next section of this course is extremely intriguing for it takes in that other half of your world of objects—those based on rectangles.

# *Lesson*

## 5

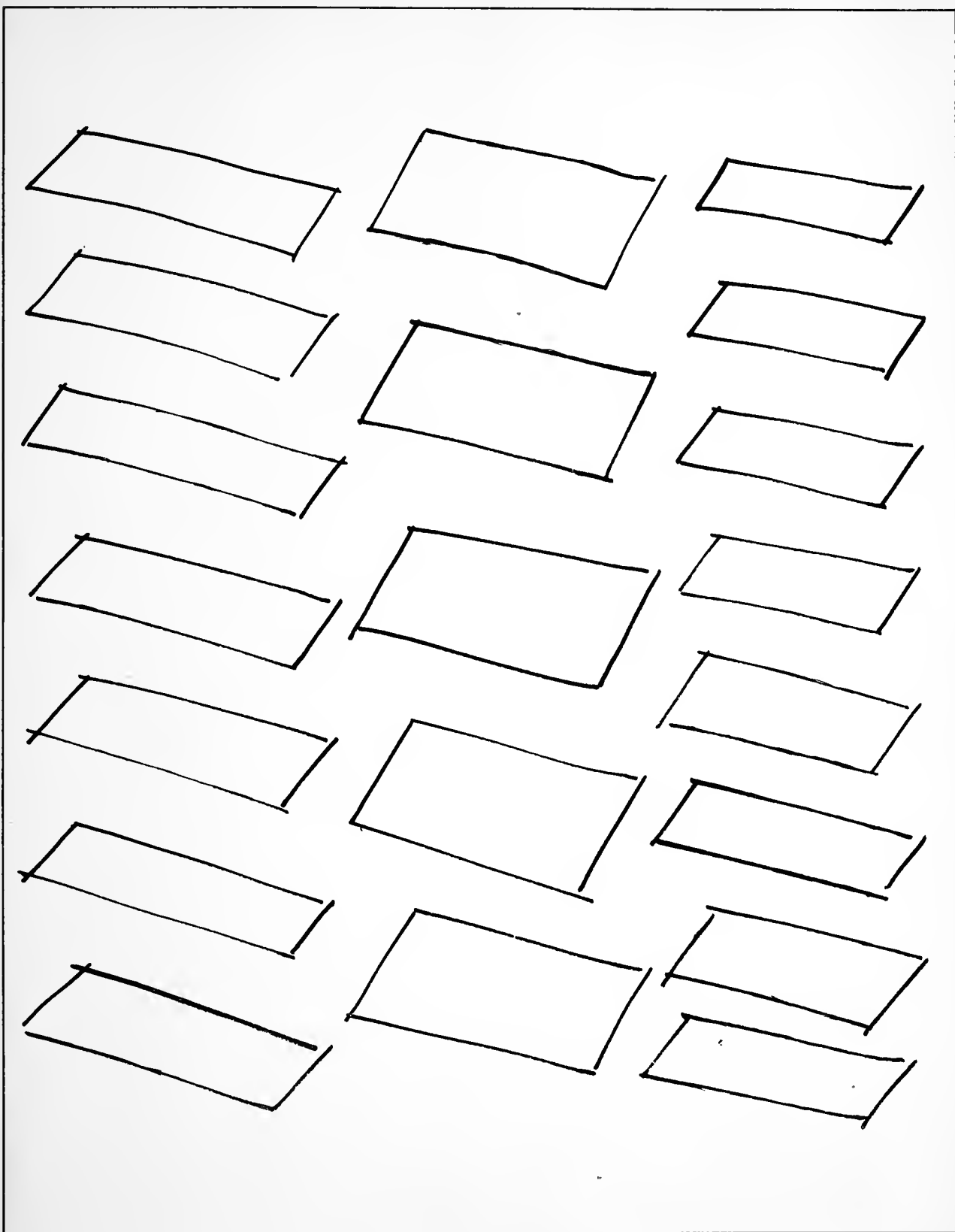
### **THE FIRST EXERCISE IN DRAWING RECTANGLES**

Follow the steps 1—2—3—4 and you will draw a rectangle. Use a fast single stroke for each line. Do not hesitate. Be very direct in your strokes. Do not use an eraser. Give this exercise plenty of attention. The rectangles on the upper half of the page face right, those on the lower half, left. The rectangle forms the basis of thousands of more objects that you will find easy to draw.



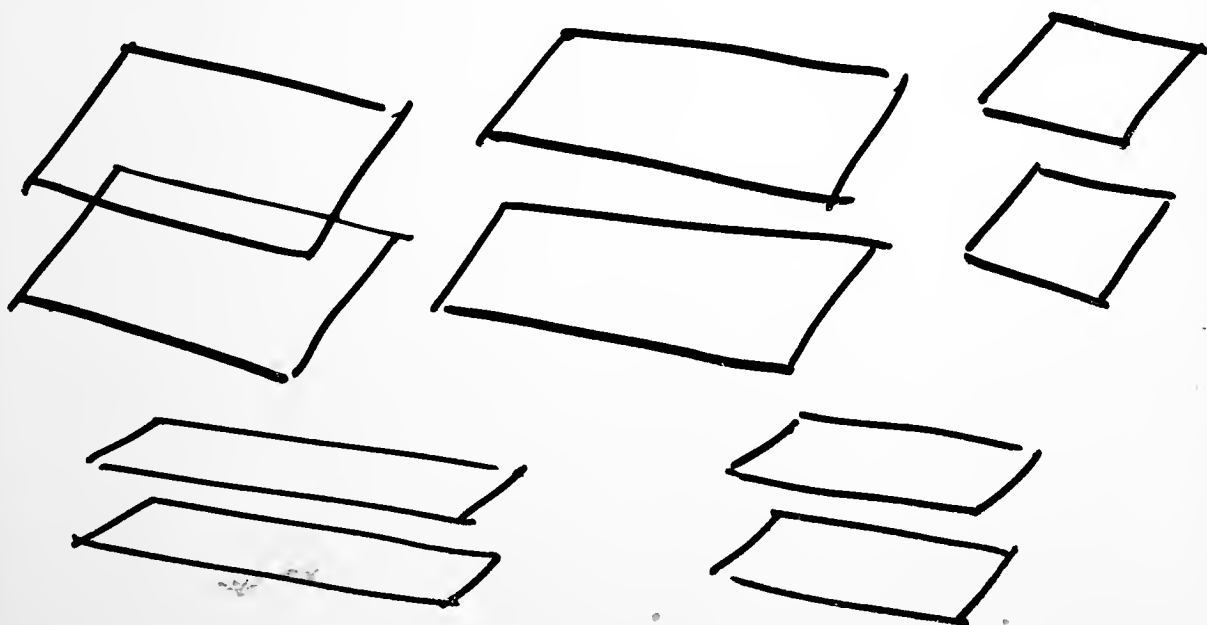
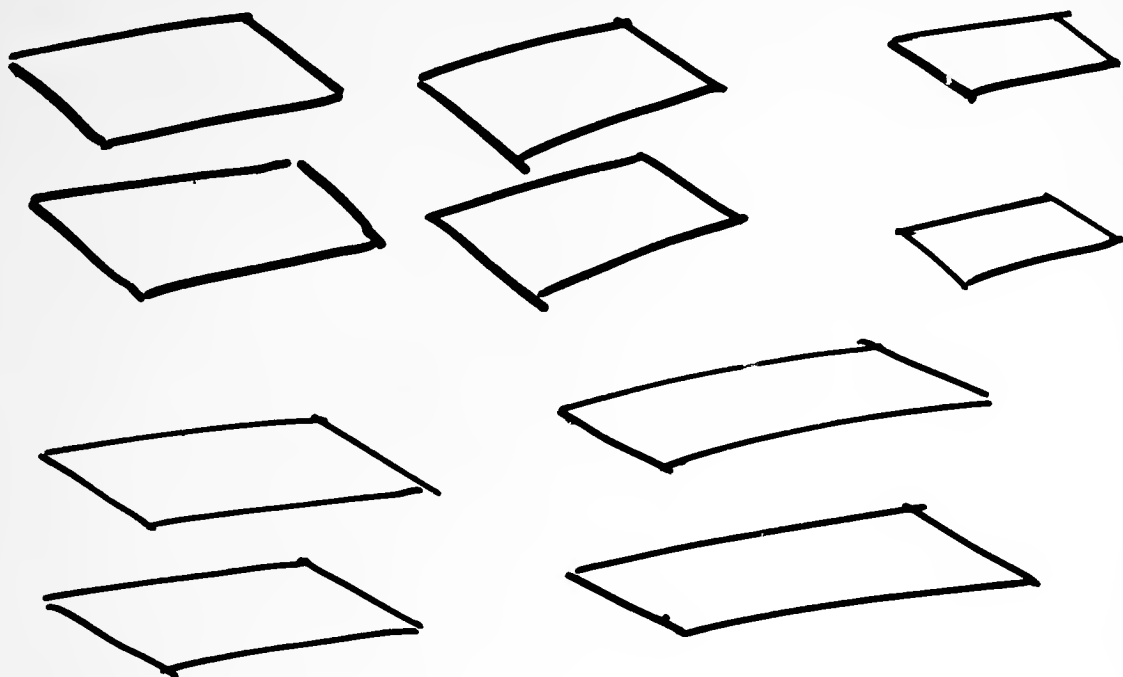
**CONTROL  
DRAWING RECTANGLES  
OF THE SAME SIZE**

Draw columns of rectangles. Make all the rectangles in one column as nearly the same size as you can. This is an exercise in control.



**CONSTRUCTION**  
**DRAWING RECTANGLES**  
**IN PAIRS**

By drawing two rectangles of the same size, one above the other, you show control. Your hand is doing what your mind tells it to do. This exercise is similar to the one in which you made sets of ovals.



**CONSTRUCTION**  
**DRAWING RECTANGULAR**  
**SOLIDS**

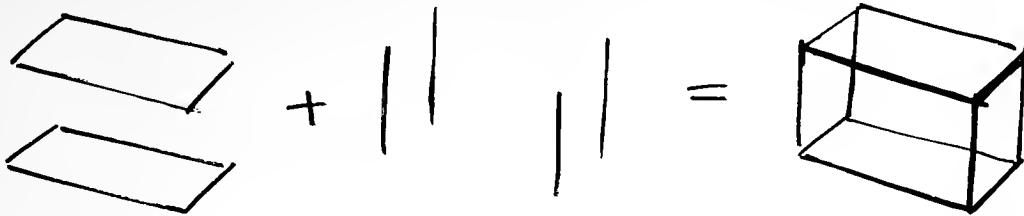
Draw sets of rectangles as you did on the preceding page; then join the identical corners with straight lines. Lo and behold! You have drawn a solid rectangular object in a few seconds—the basis of thousands of objects.



4  
V

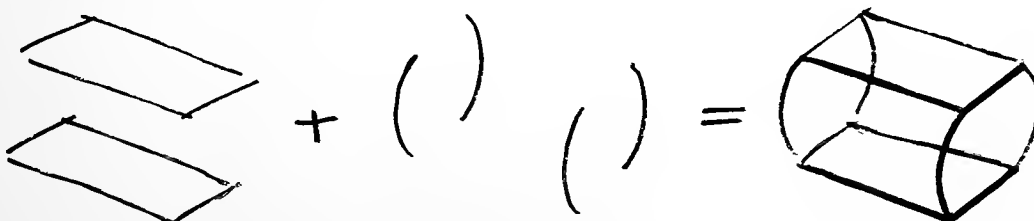
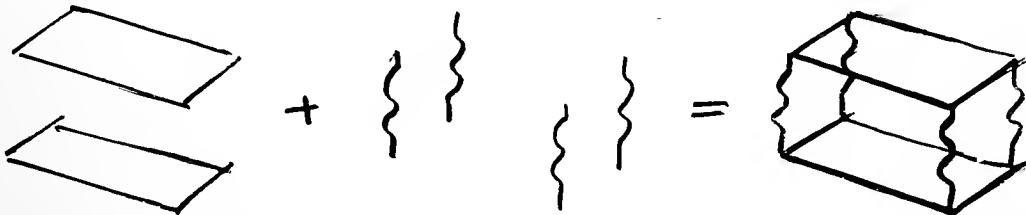
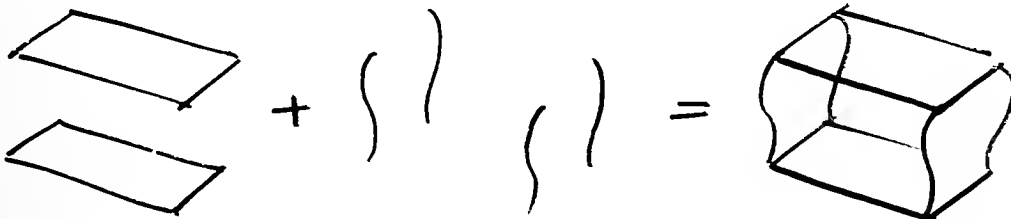
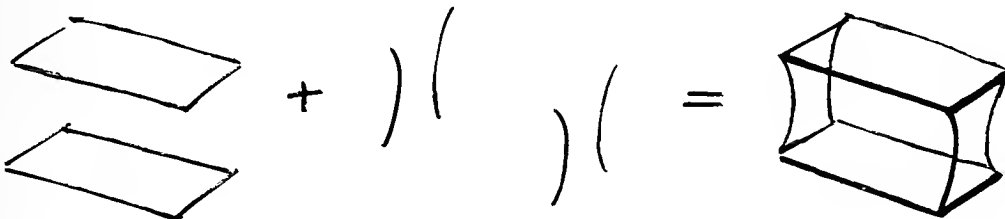
W  
W

ig the same set of  
o simply by changing  
o draw many objects  
mple when you recog-



Some boxes have two same size rectangles plus four curved sides.

**EXAMPLES**



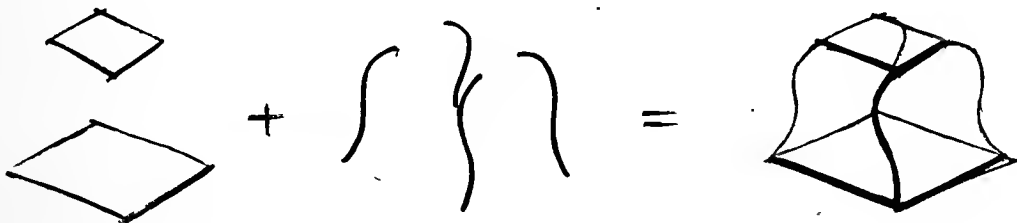
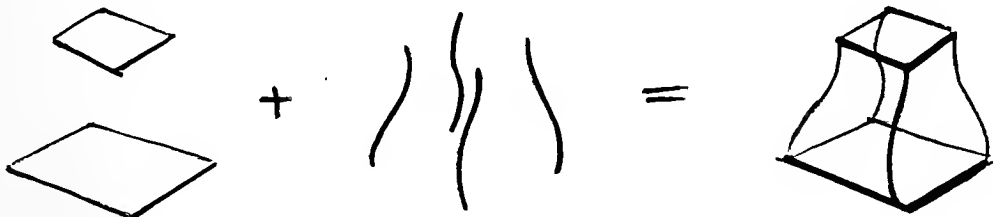
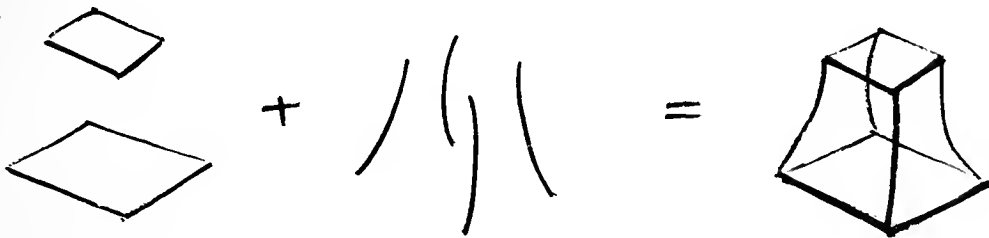
## **HELPFUL HINTS**

The problem is just as easy when the top rectangle is smaller than the bottom one. And to find out what would happen if the top rectangle were larger and the bottom one smaller, simply turn the page upside down. It's the drawing of the sides that changes the appearance of the object.



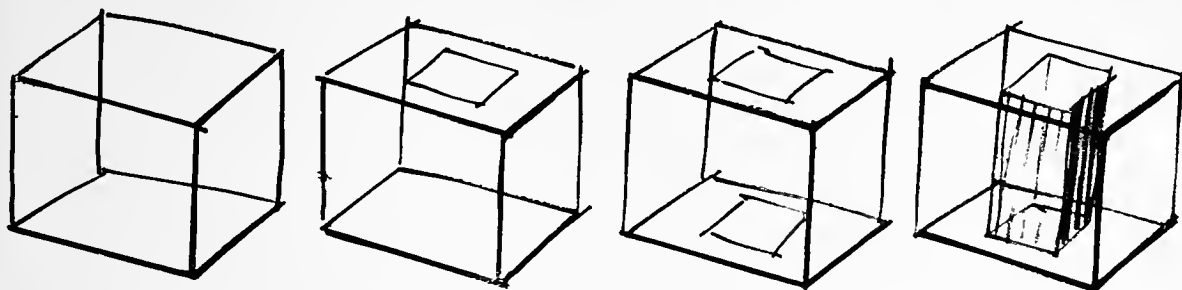
Some rectangular objects consist of a small rectangle at the top and a large rectangle at the bottom plus four curved sides.

**EXAMPLES**

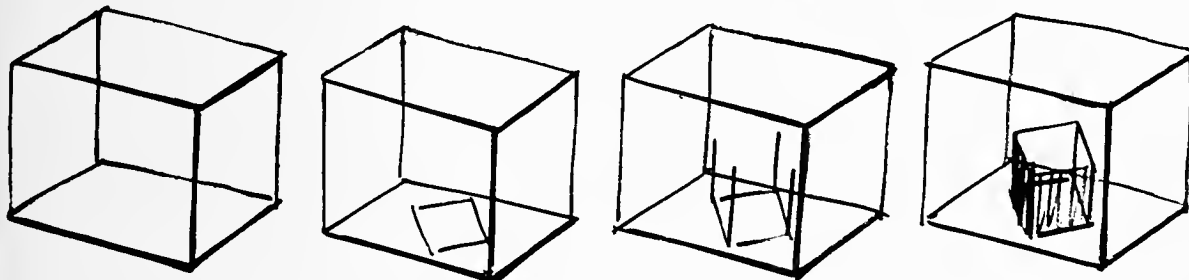


To draw a box inside of another box, study the sketches on the opposite page. To place the smaller box within the larger box, you must first draw a rectangle representing the position and size of the smaller box. The sketches best describe the procedure to follow to complete the smaller box.

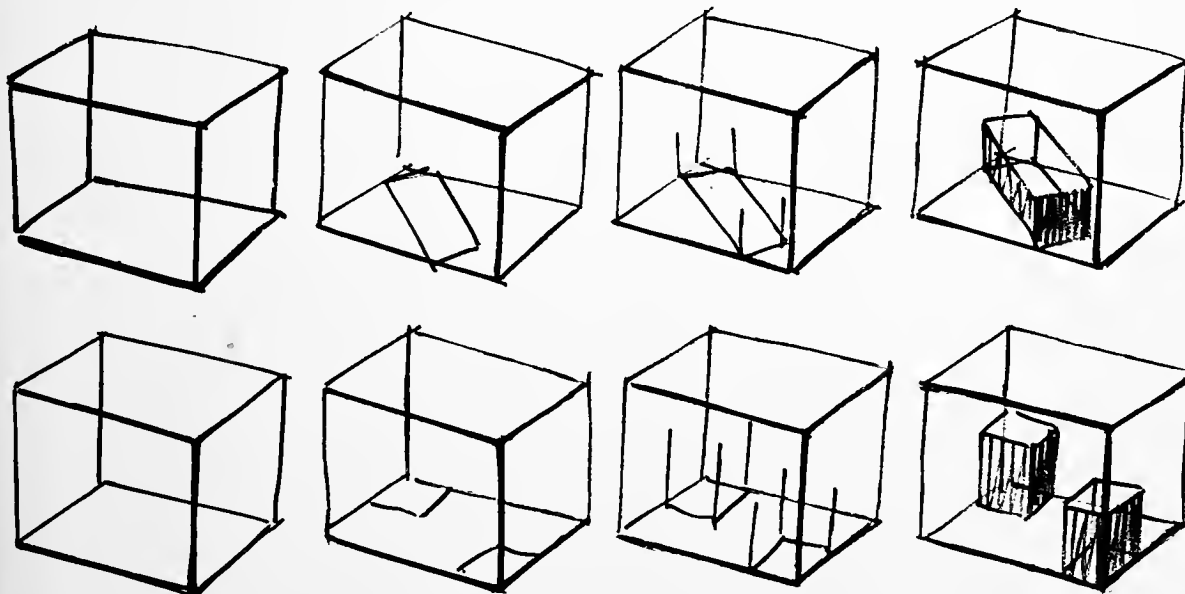
The inside box parallel to the outside box.



The inside box not parallel to the outside box.



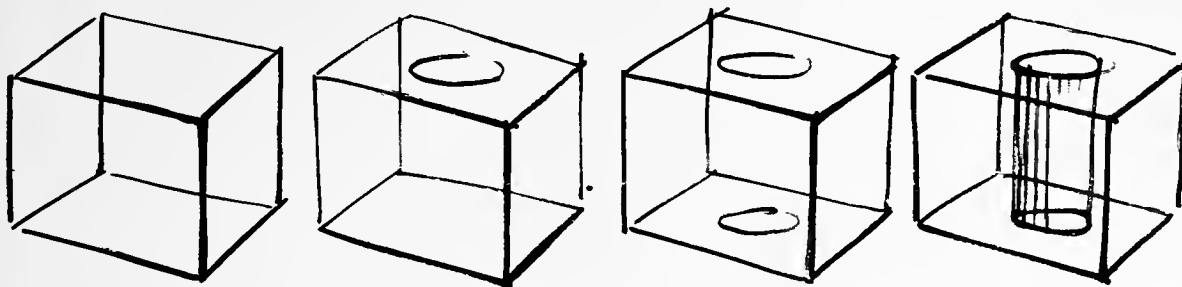
Other Positions



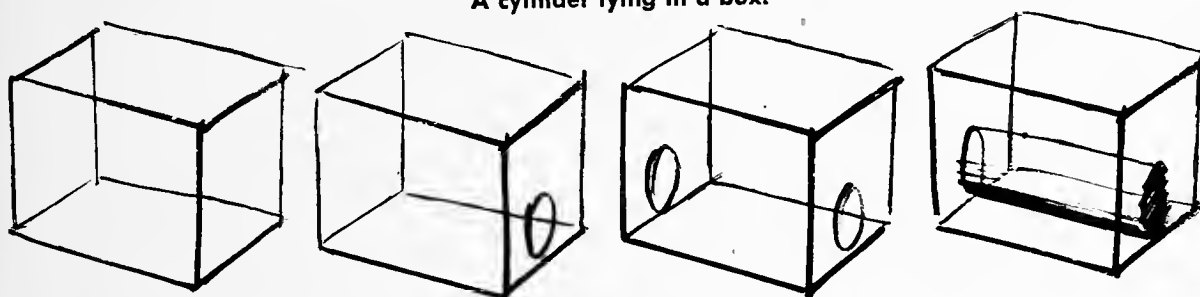
To draw a cylinder inside of a box, proceed according to the sketches. The routine is the same as on the preceding page.



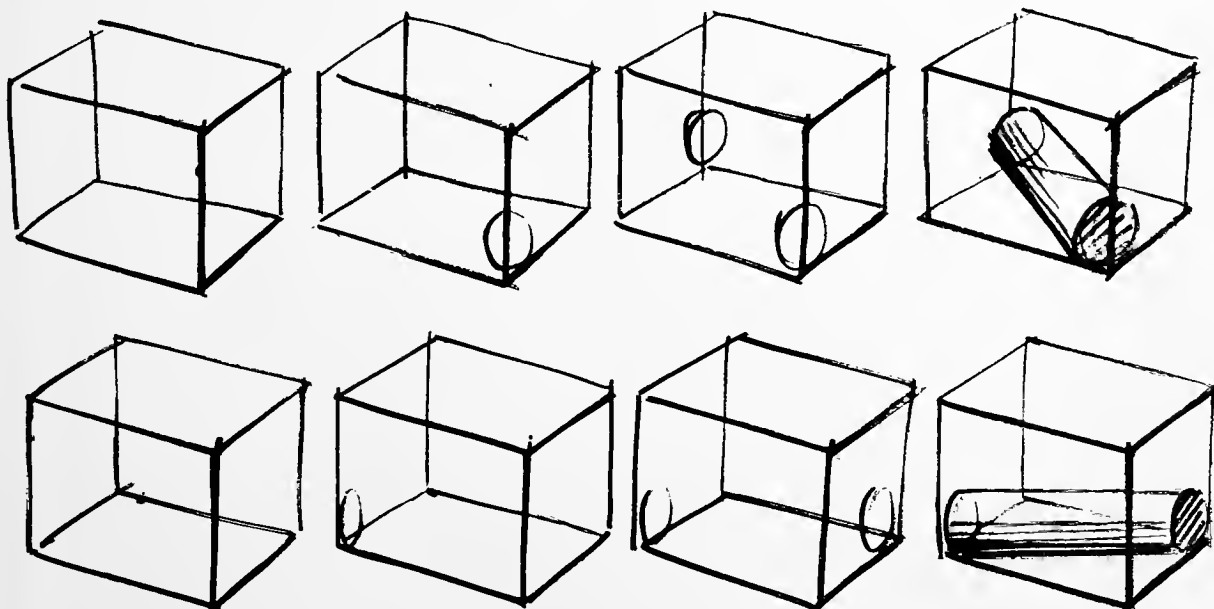
A cylinder standing in a box.



A cylinder lying in a box.



OTHER POSITIONS.



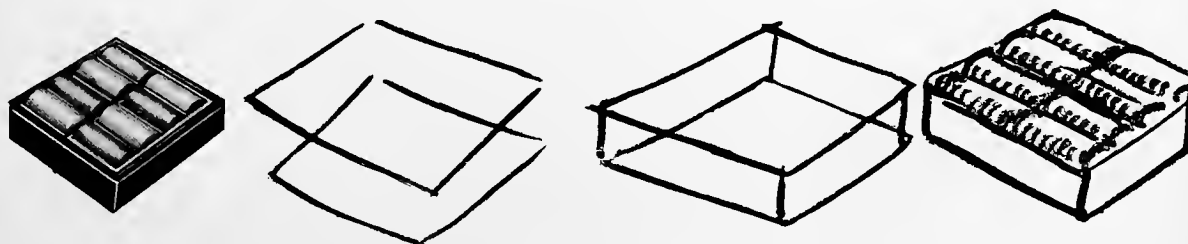
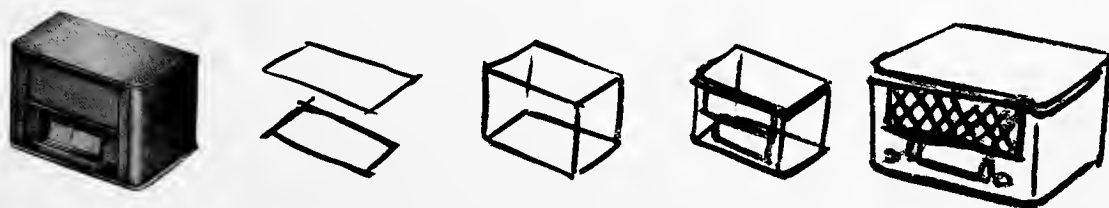
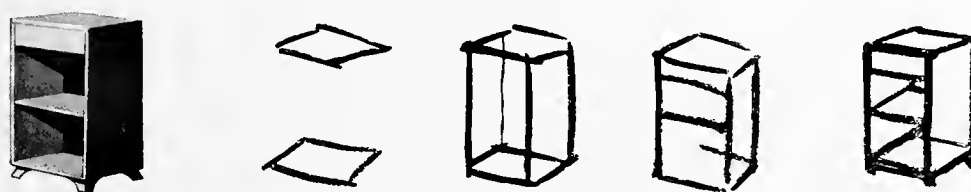
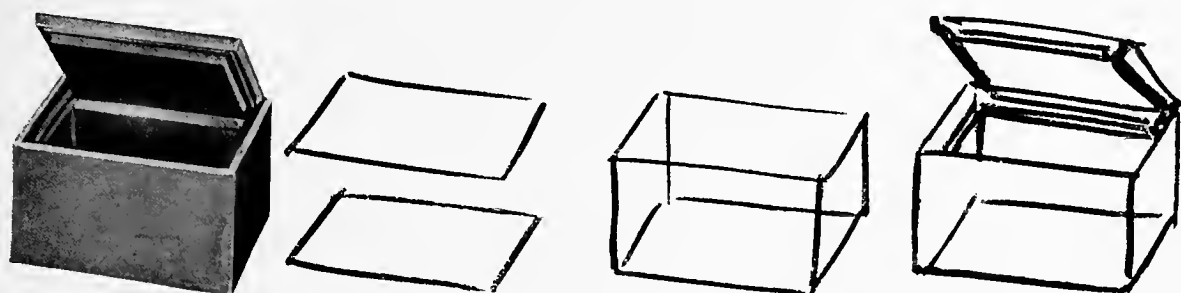
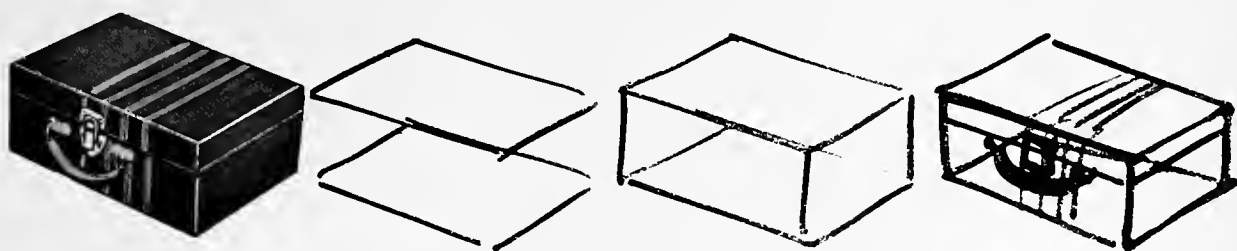
# *Lesson*

## **7**

### **CONSTRUCTION DRAWING OBJECTS FACING LEFT**

Follow the steps carefully. Look at the object and recognize the rectangles in it. Then—

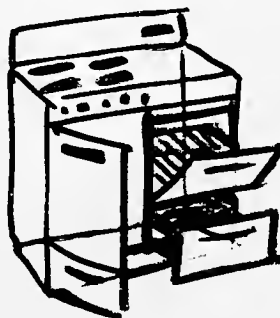
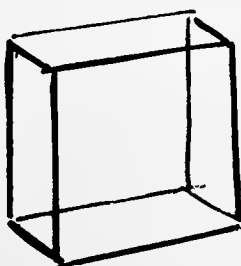
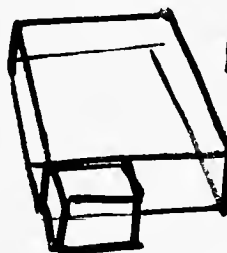
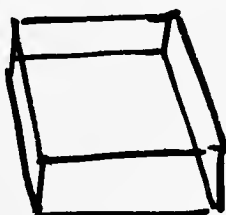
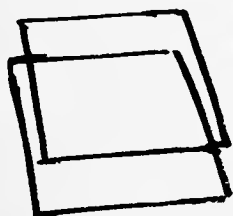
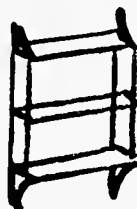
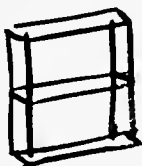
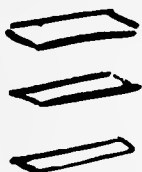
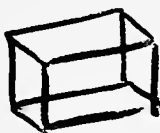
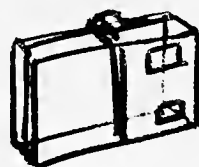
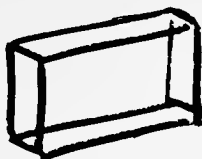
1. Draw the rectangles
2. Add the sides
3. Add the trimmings, indicating those special features in which you are interested.



**CONSTRUCTION**  
**DRAWING OBJECTS**  
**FACING RIGHT**

Here, again, you see several familiar objects. You can draw all of them.

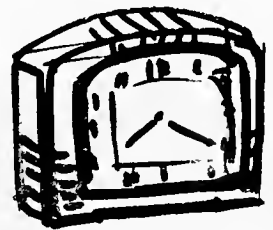
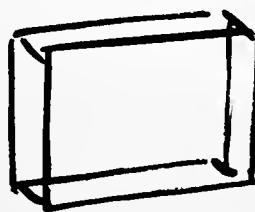
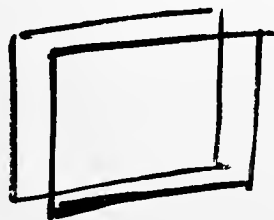
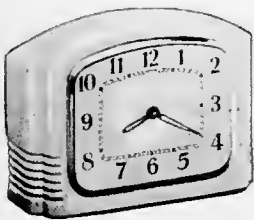
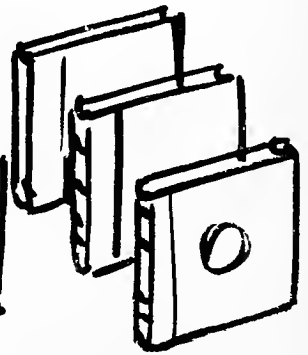
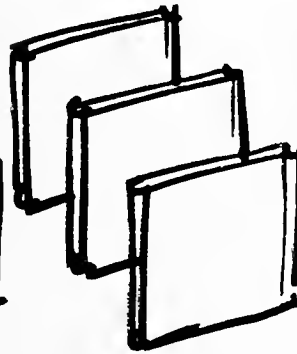
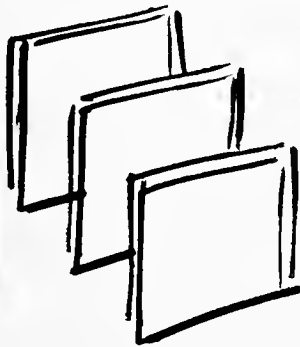
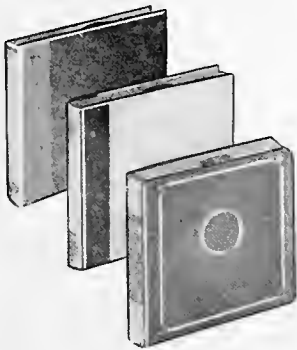
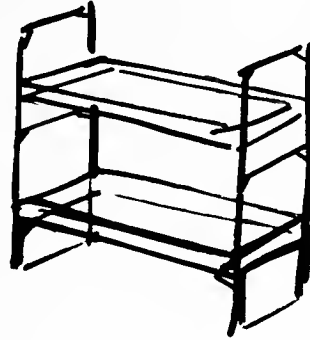
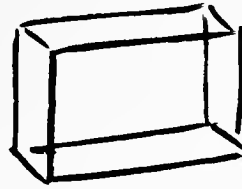
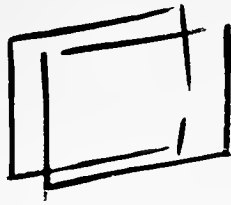
1. Draw the rectangles
2. Add the sides
3. Add the trimmings, giving special interest to the points you wish to emphasize.



**CONSTRUCTION  
DRAWING OBJECTS  
WITH VERTICAL RECTANGLES**

This is another approach to drawing rectangular subjects. The top and bottom rectangles are not readily recognizable. In these objects the front and back rectangles are very apparent. Therefore we start that way.

1. Draw the rectangles
2. Connect them with straight lines
3. Add the trimmings and details you wish to describe.



# *Lesson*

## **8**

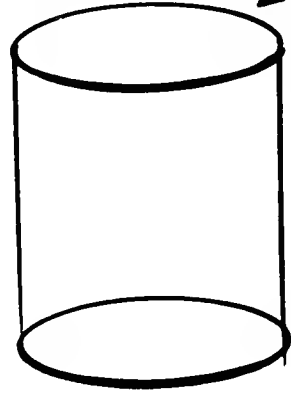
### **ELIMINATING CONFUSION OR OPTICAL ILLUSIONS**

You have been taught to draw a cylinder with two ovals and two straight lines for the sides. The illustrations demonstrate how the same ovals can be made to show two different views of the cylinder:

1. Looking down on the cylinder
2. Looking up at the cylinder



Looking at the top

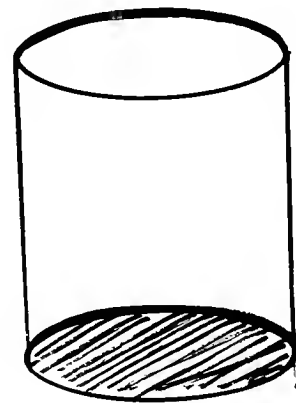


A—Draw the ovals lightly.

B—Draw the lower halves of the ovals thicker.

C—Draw the same ovals as in A.

D—Draw the upper lines of ovals thicker.



Looking at the bottom

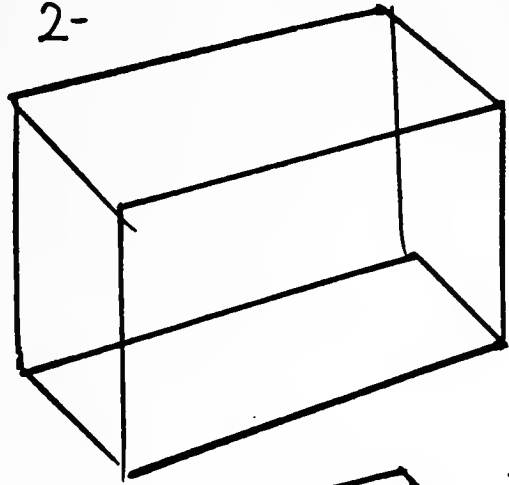
## **ELIMINATING CONFUSION OR OPTICAL ILLUSIONS**

The overlapping of front and rear construction lines may tend to cause confusion. This can be avoided by erasing the rear lines or by strengthening the front lines, which then has a tendency to force the front edges of the object forward. You will notice that by making the front edges of the rectangles darker you create the illusion of looking down on the object.

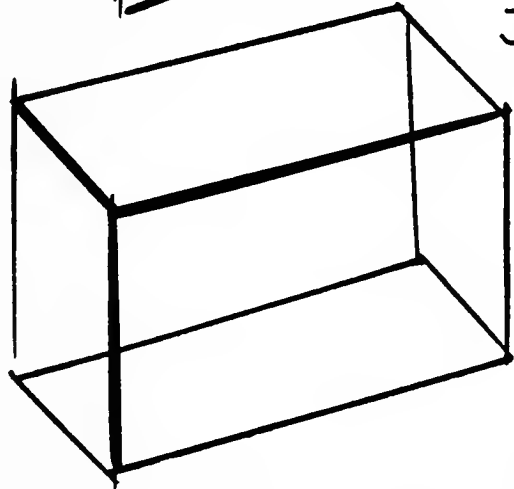
1-



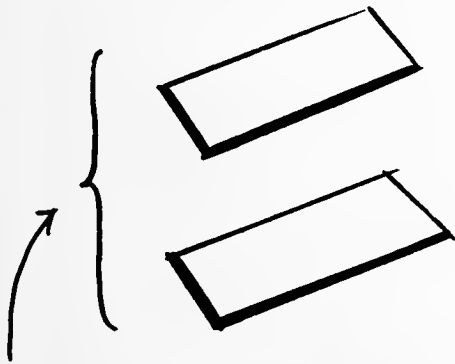
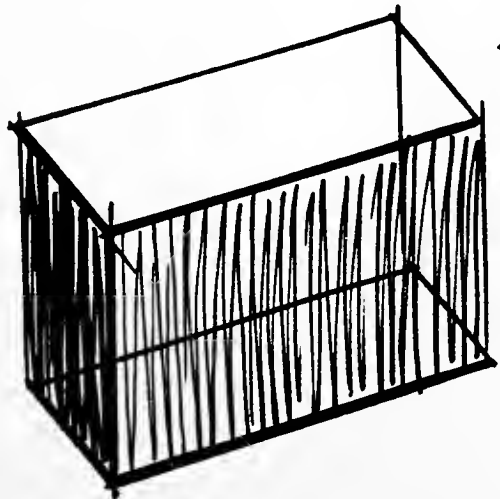
2-



3-



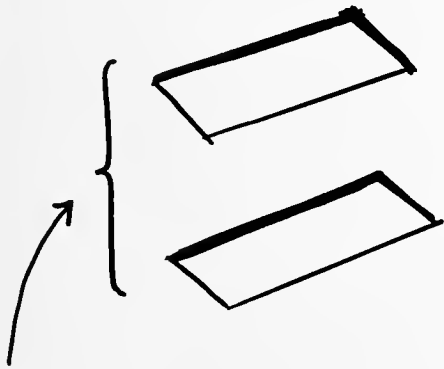
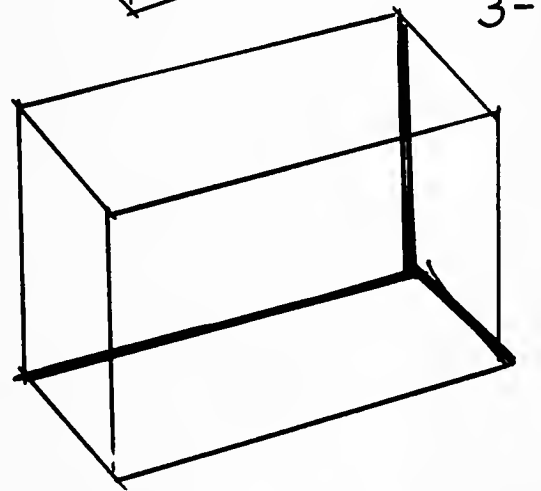
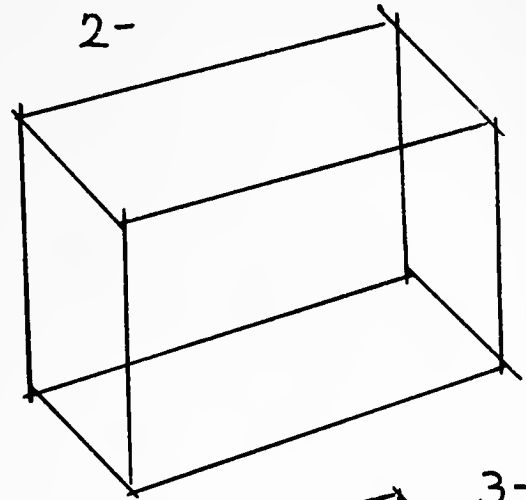
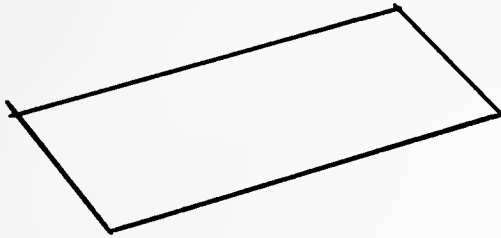
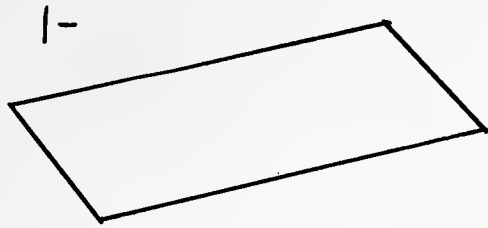
4-



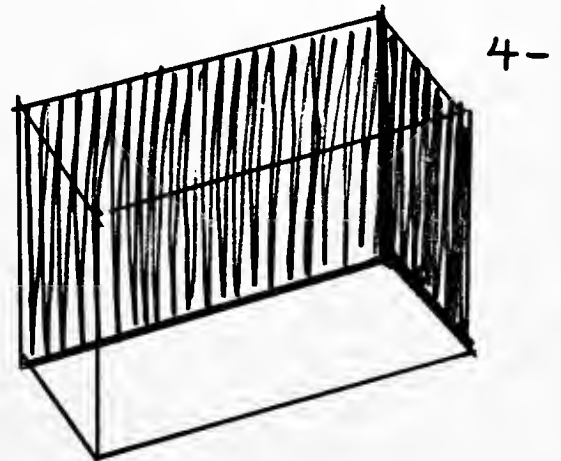
You can do this to #1  
if you like before  
starting #2

**ELIMINATING CONFUSION  
OR OPTICAL ILLUSIONS**

Here you will note that by making the rear lines darker you create the illusion of looking at the under part of the object.



Darken the top lines  
of the rectangles and  
you see the object  
from underneath.

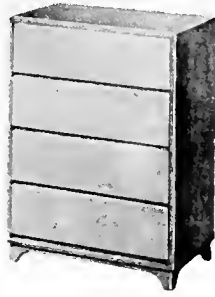


# Lesson

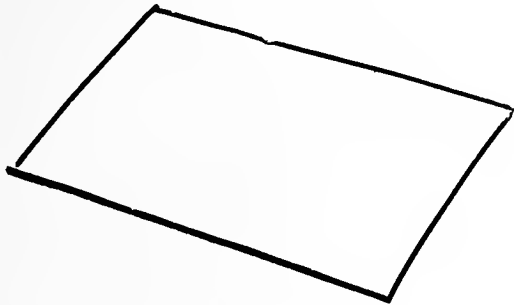
## 9

### ORIENTATION

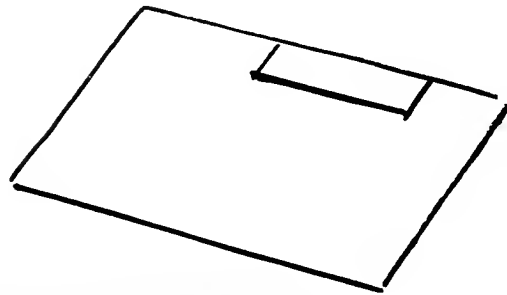
This lesson demonstrates how you can draw an object exactly where you want it to be. Here we have a chest of drawers to be placed in a room, the floor of which is represented by a rectangle. You will observe that *in placement drawings it is best to start with the bottom of the object and draw upward.*



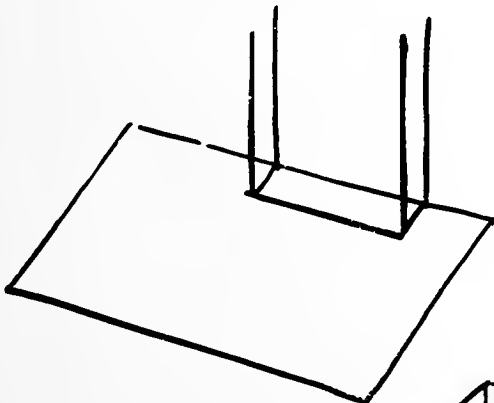
1. The floor of the room.



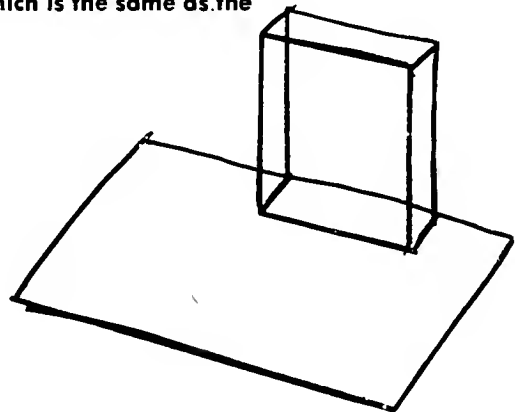
2. Draw a small rectangle on the floor to indicate the desired position.



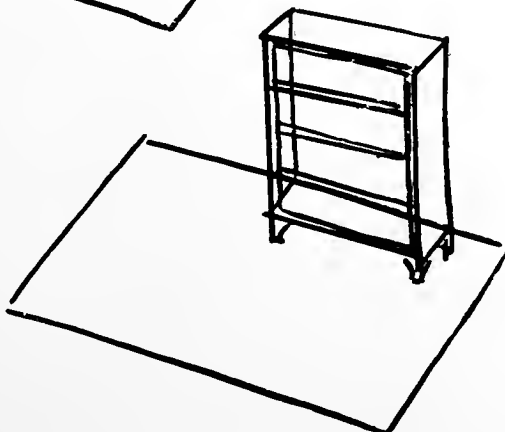
3. Draw the sides of the chest.



4. Draw the top rectangle of the chest which is the same as the



5. Add the details on the chest.



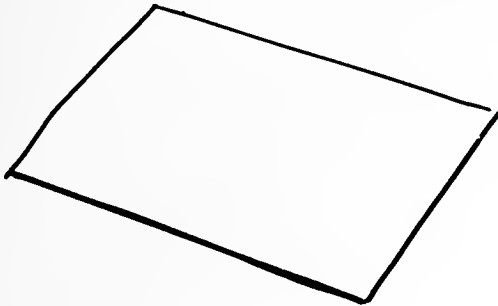
## **ORIENTATION**

This lesson explains how to draw a table exactly where you want it to be on a floor as represented by the rectangle. Spot the position of the table on the floor by the use of an oval and complete the cylinder by drawing the sides upward. *Remember to work from the bottom up!*

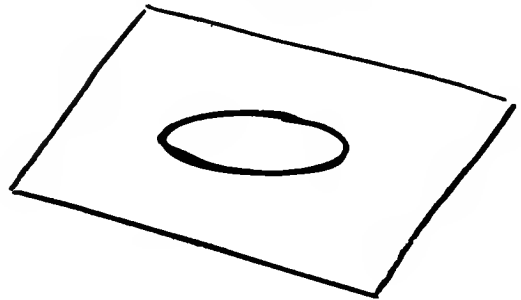




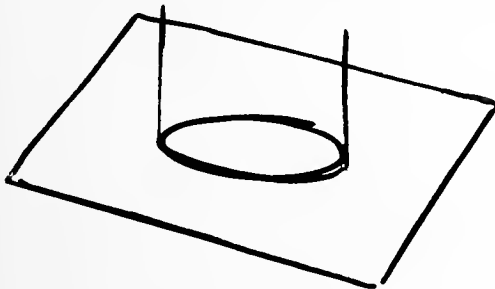
**1—The floor of the room.**



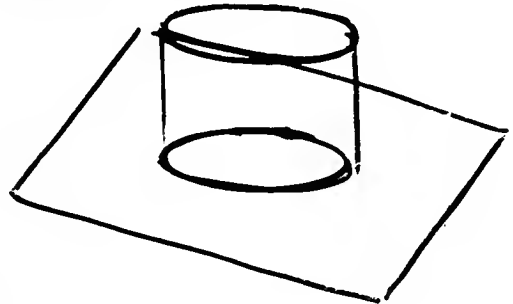
**2—Draw an oval on the floor on the spot you want the table to rest.**



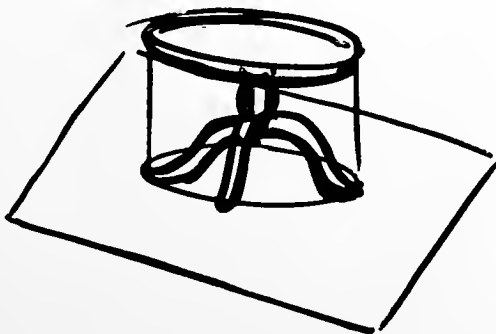
**3—Draw the sides upward the height of the table.**



**4—Draw the top oval which represents the table top.**



**5—Add the details of the table.**



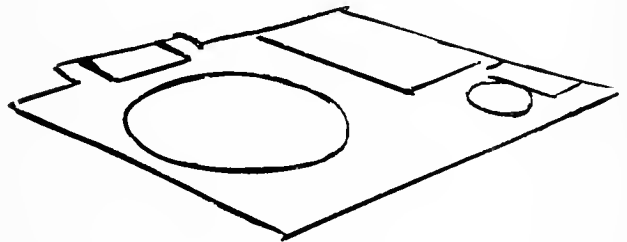
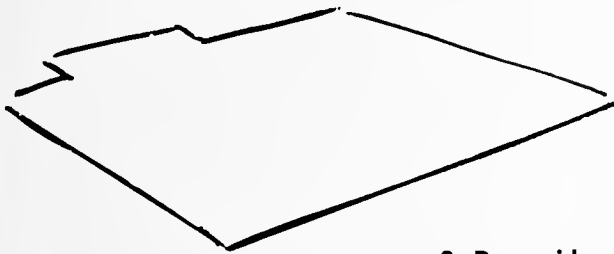
## **ORIENTATION**

To place many objects in a room it is necessary first to mark their location on the floor by drawing ovals or rectangles representing the objects. Then follow the procedure as illustrated.

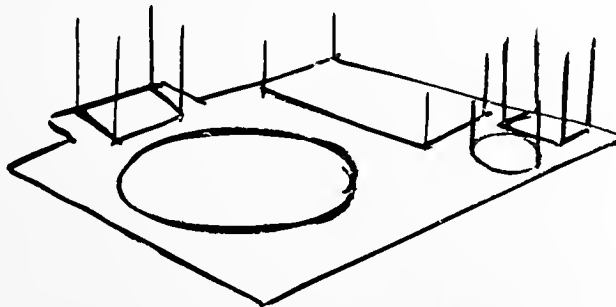


**1—Draw the floor.**

**2—Draw position of objects.**

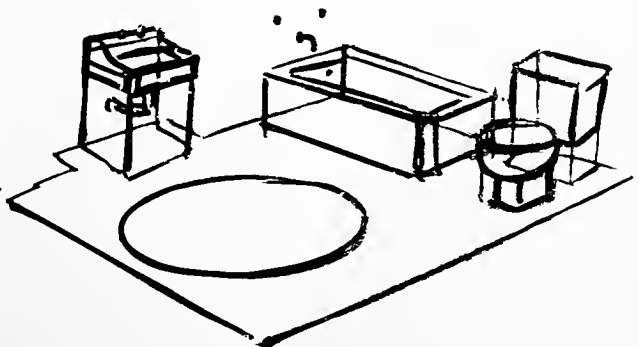
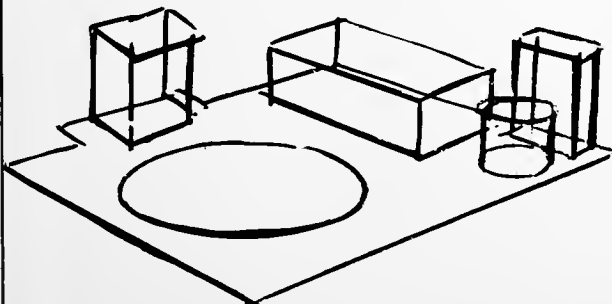


**3—Draw sides upward.**



**4—Draw top rectangles and ovals.**

**5—Complete the details.**

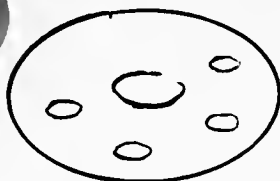


## **ORIENTATION**

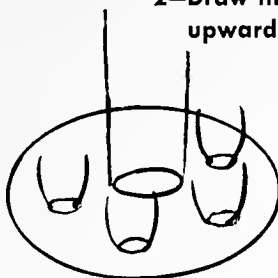
Here you see the pattern to follow when you desire to draw a number of objects on a tray. It is not difficult; it is merely routine. It holds the secret of placing lamps on dressing tables or on end tables, etc.



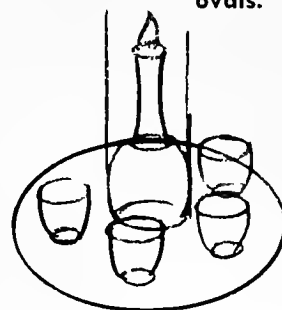
1—Draw the tray and place the objects.



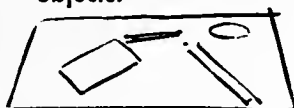
2—Draw the sides upward.



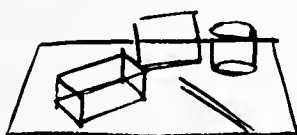
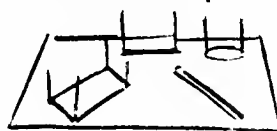
3—Draw top ovals.



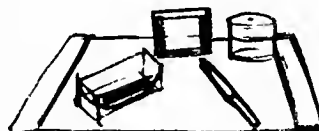
1—Draw the position of objects.



2—Draw sides upward.



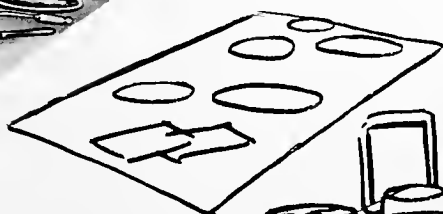
3—Draw top rectangle and oval.



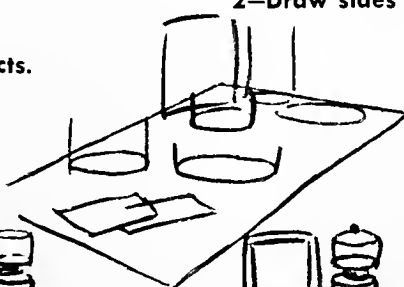
4—Complete the details.



1—Draw the rectangle and position of objects.



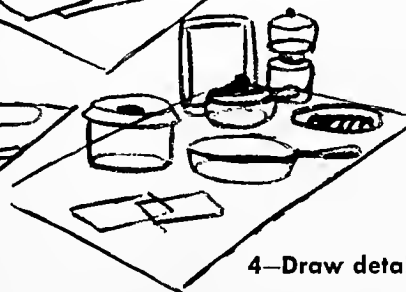
2—Draw sides upward.



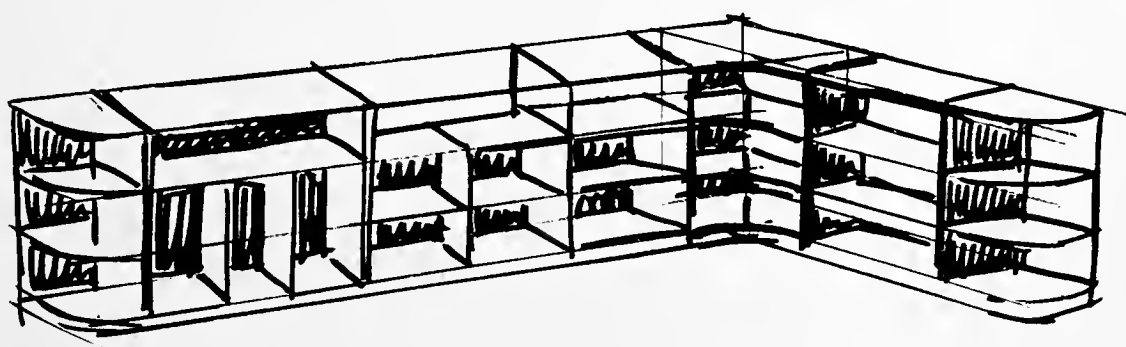
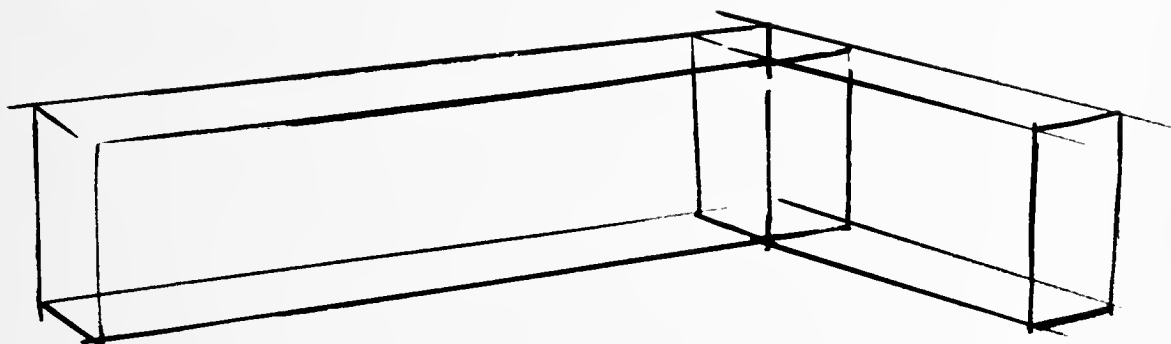
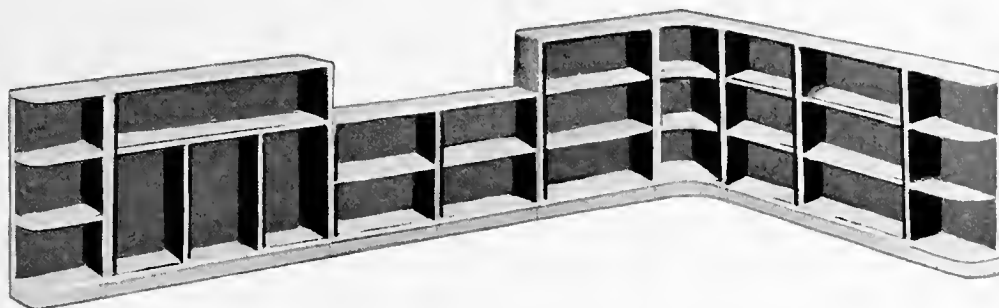
3—Draw top ovals.



4—Draw details.



You will observe that this sectional bookcase consists of two rectangular forms joined end to end at right angles. Follow the photograph in making the subdivisions.



## **ORIENTATION**

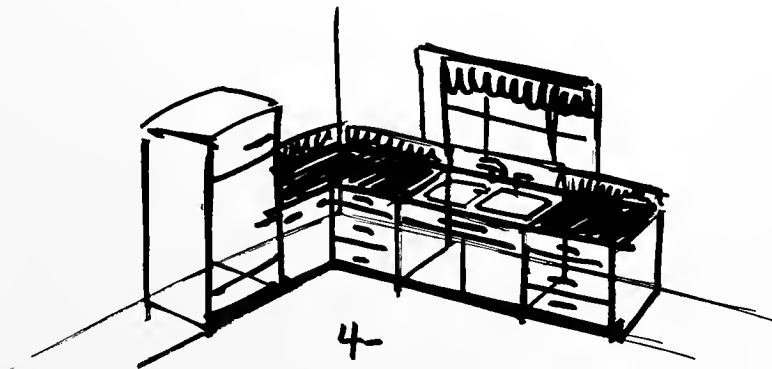
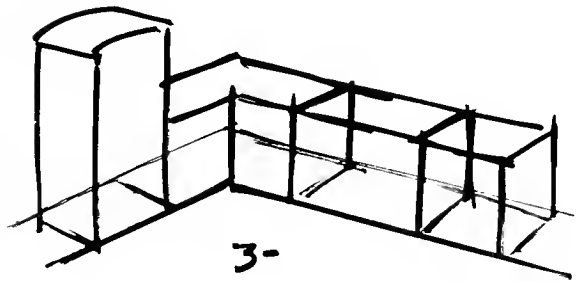
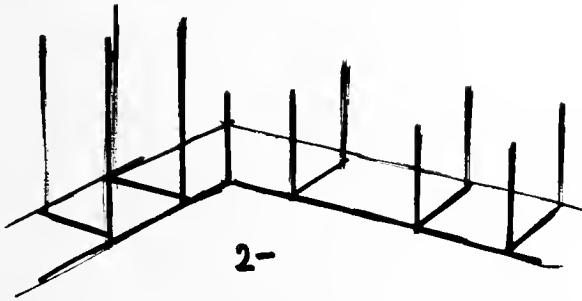
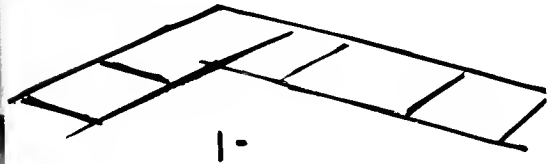
The corner of the room and the floor area of the units are drawn in No. 1.

Draw the uprights as in No. 2.

Draw the tops of the units as in No. 3.

Draw the details you wish to describe, as in No. 4.





# *Lesson*

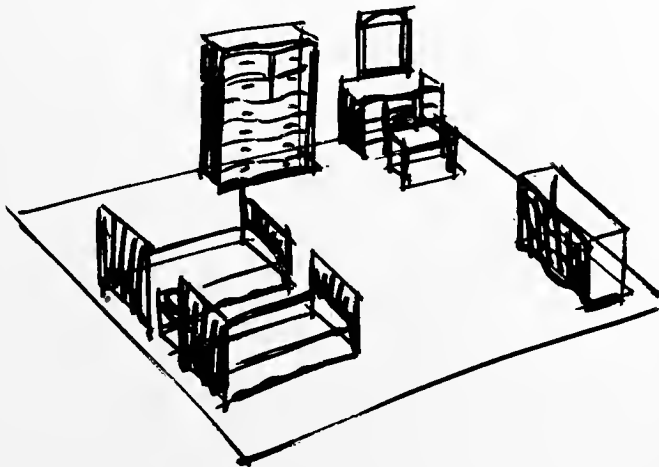
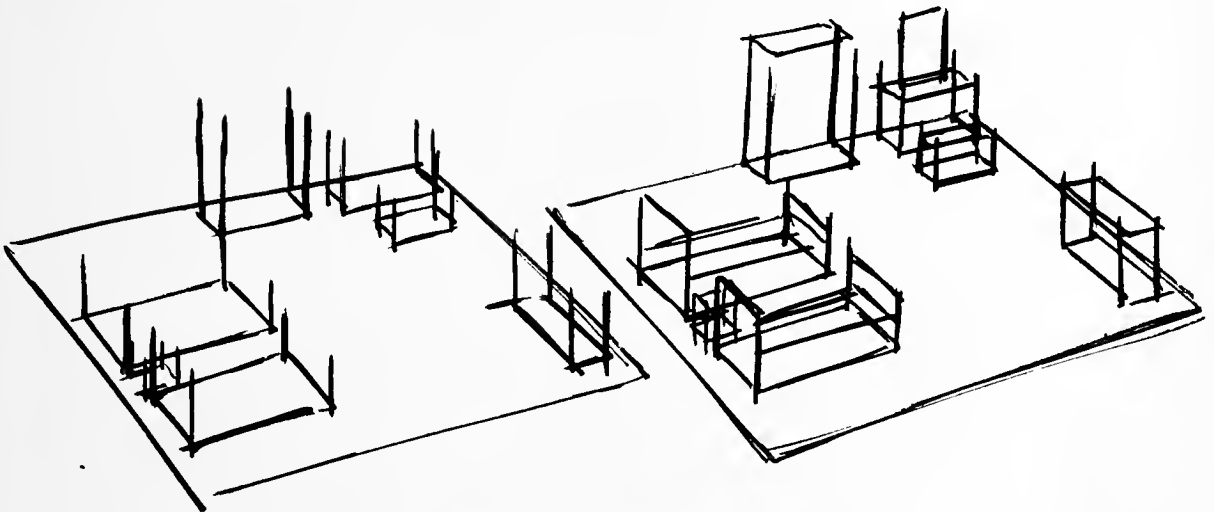
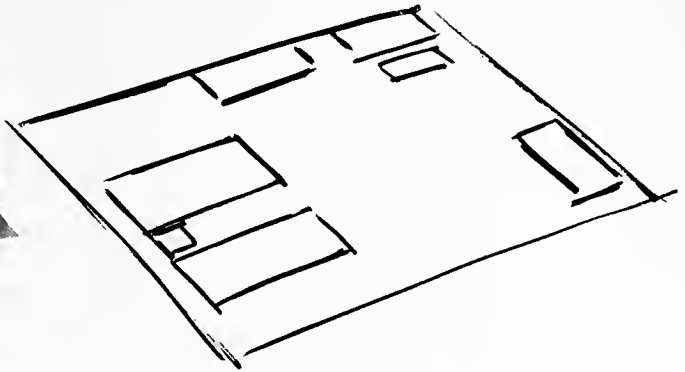
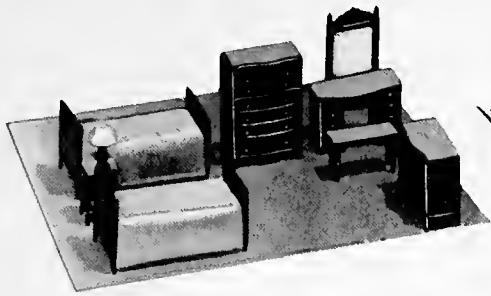
## **10**

### **ORIENTATION — ROOMS**

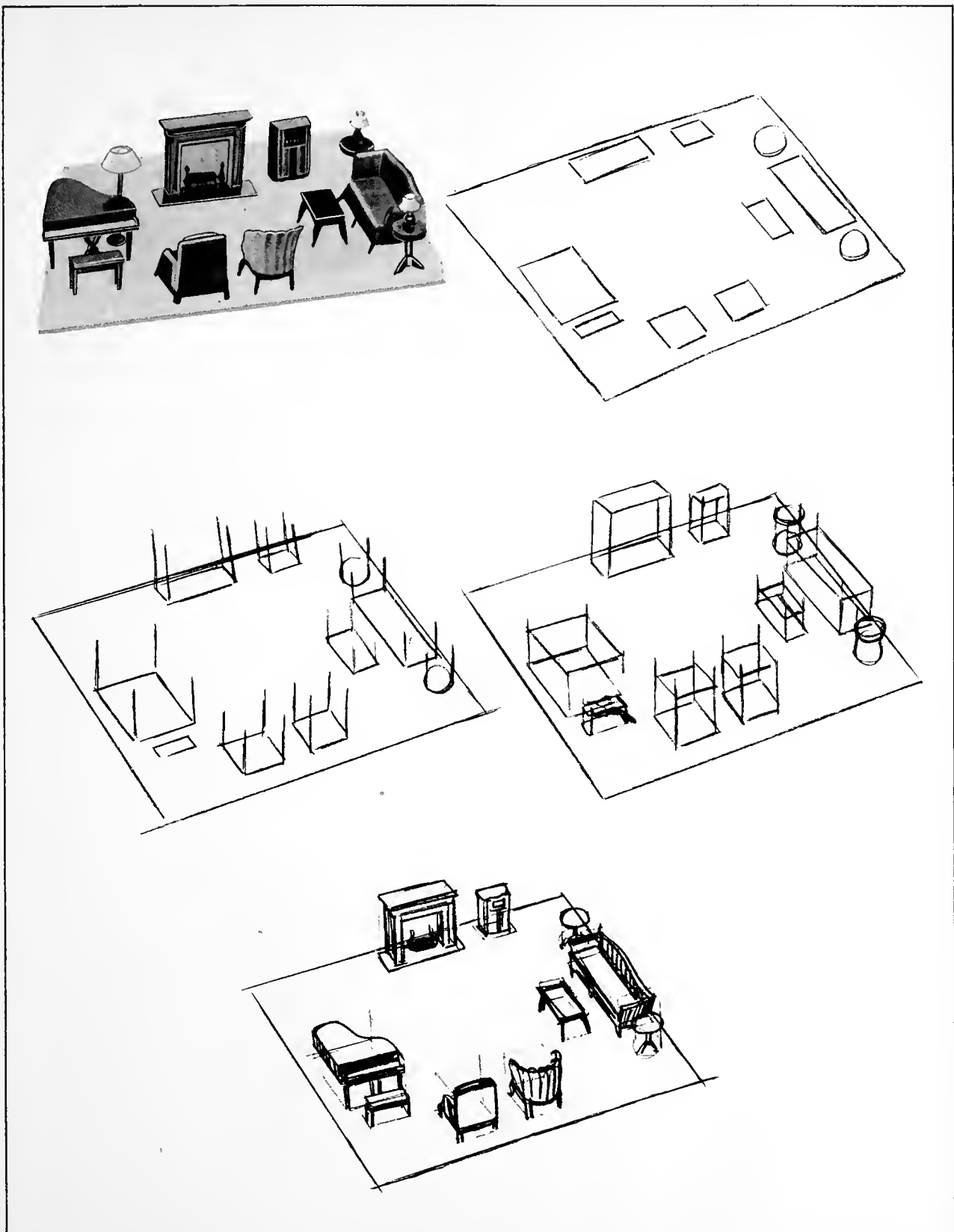
The room scenes that follow are all drawn by means of the same simple method.

1. Draw the floor area and spot the position of the objects
2. Draw the uprights
3. Draw the tops of the objects
4. Add the details

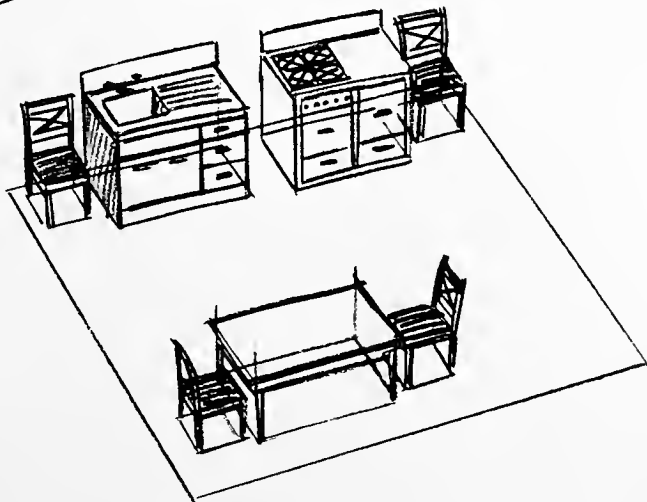
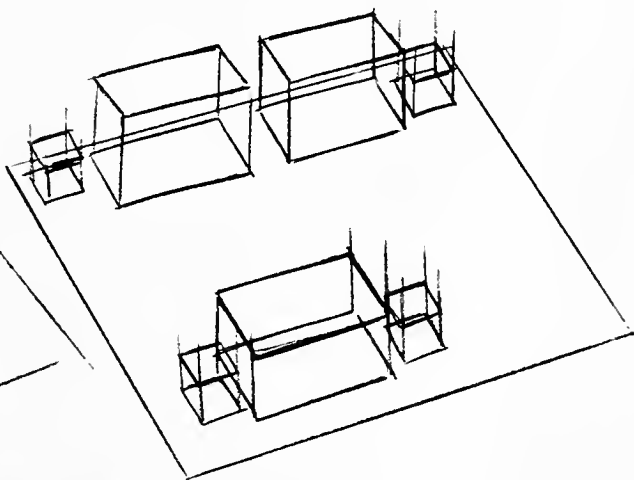
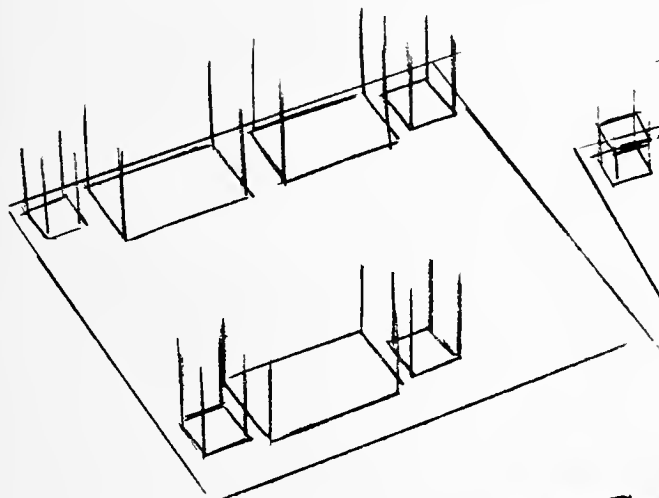
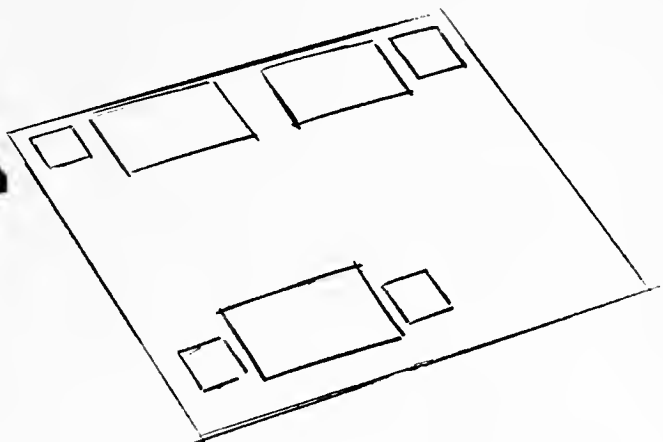
For additional practice, draw the individual rooms in your home.





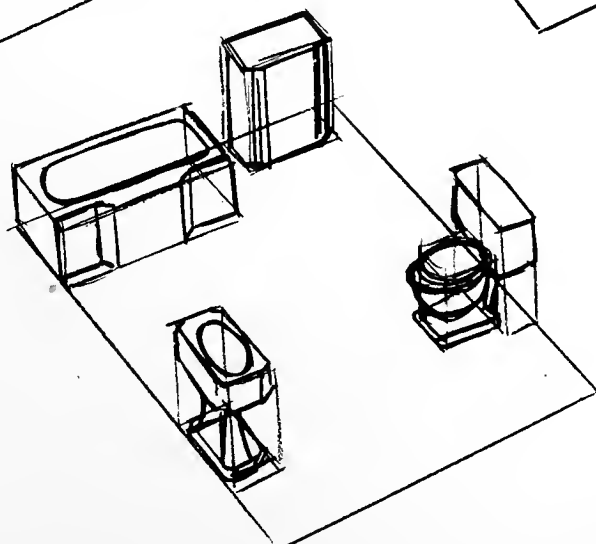
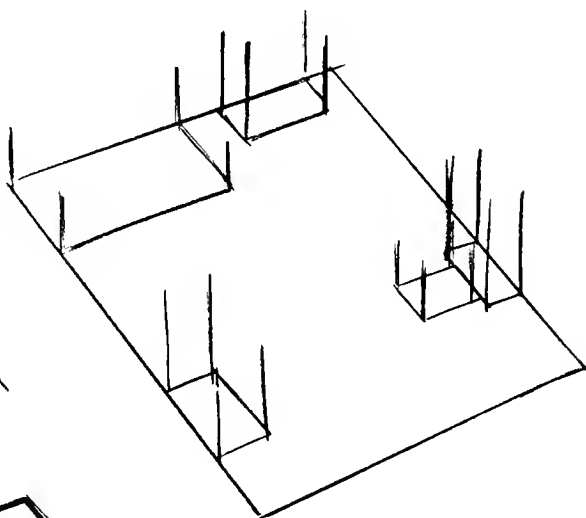
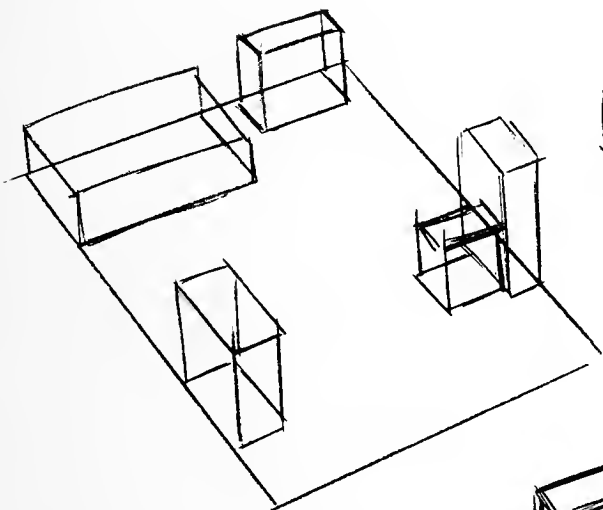
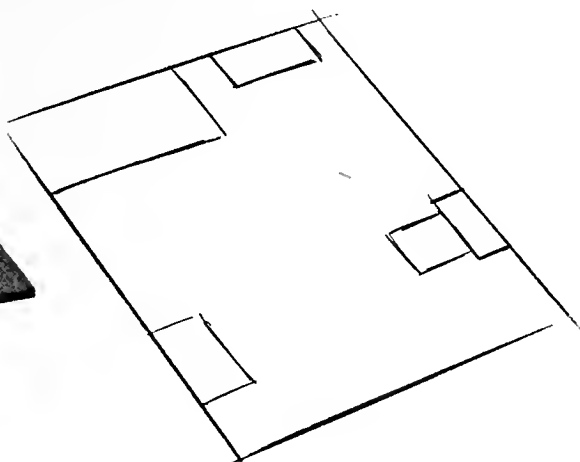
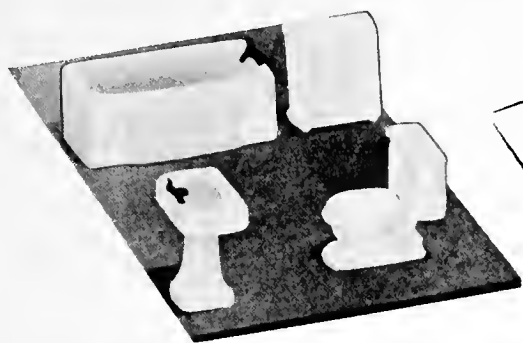












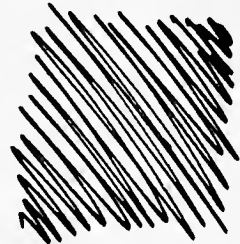
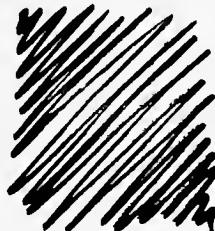
# *Lesson*

## **11**

### **SHADING**

Here is a simple formula to follow when you want to add more life to your sketches by the application of some shading. A little practice will *not* be time wasted.

**Draw a complete tone without removing the pencil from the paper.  
To draw light lines for a light tone use a light pressure on your  
pencil. If you use a pen, draw the lines lightly and keep them  
apart.**



**To draw heavy lines for a dark tone, use more pressure on your  
pencil. If you use a pen use more pressure and draw the lines  
close together.**



**In this exercise start  
with a heavy pressure  
diminish the pressure.**



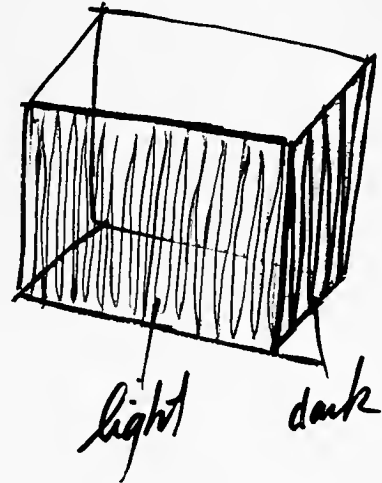
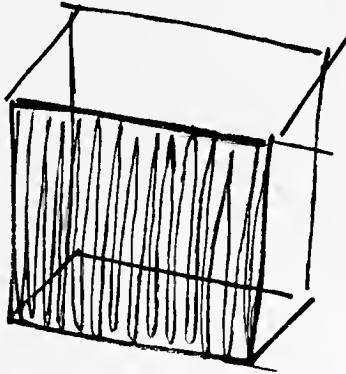
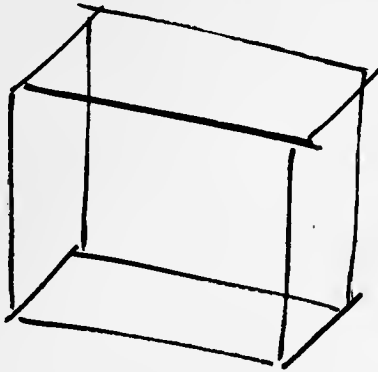
**In this exercise start  
with a light pressure  
and gradually increase  
the pressure.**



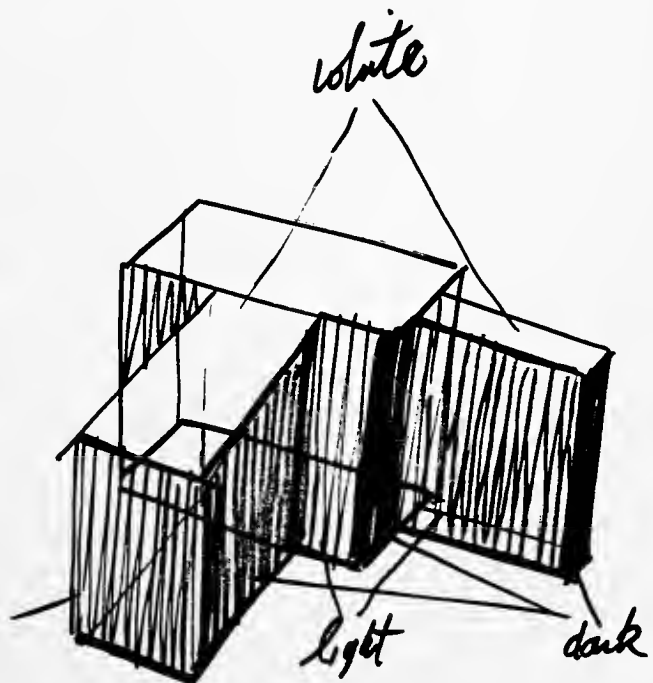
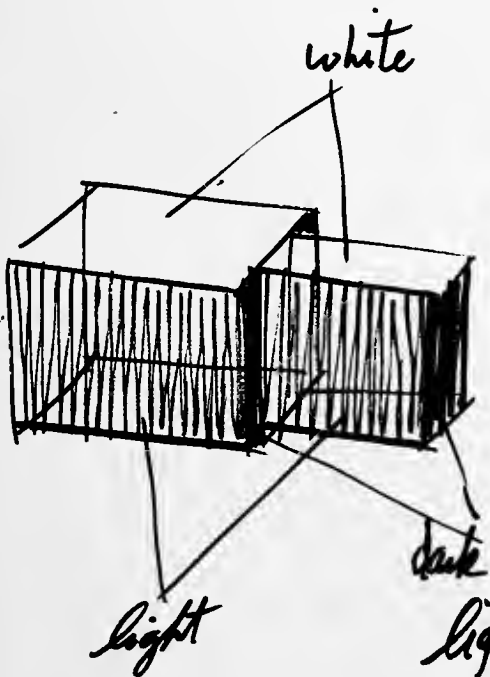
1—In all objects based on the rectangle leave the top plane or planes white.

2—Draw a light tone on the front plane.

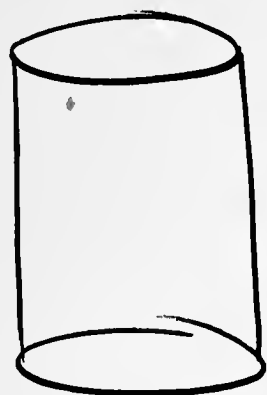
3—Draw a dark tone on the side plane.



#### OTHER EXAMPLES



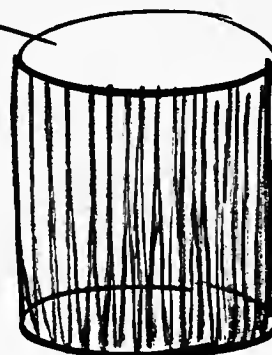




*white*

In objects based on cylinders leave the top plane or planes white.

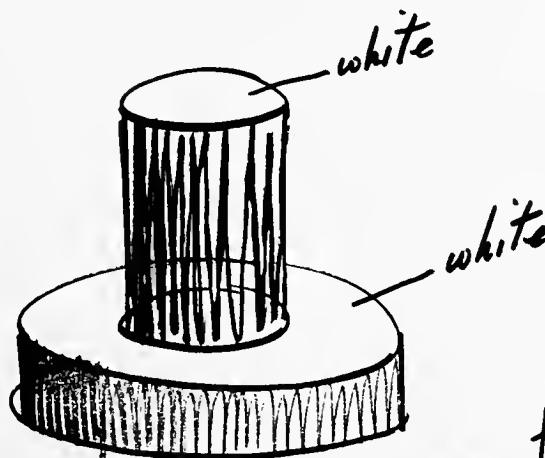
Shade the front from dark to light or from light to dark.



#### OTHER EXAMPLES

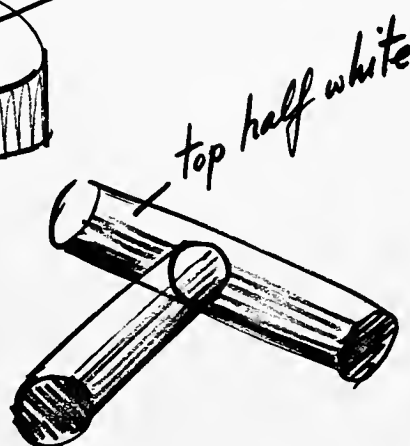


*Top half white*



*white*

*white*



*top half white*

## **TRAINING EXERCISES**

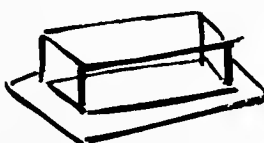
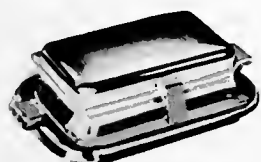
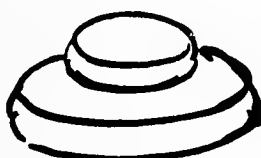
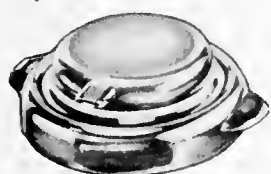
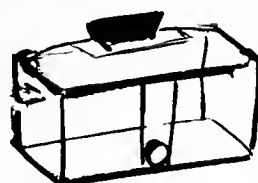
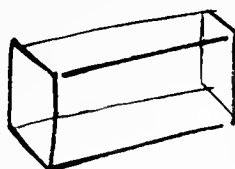
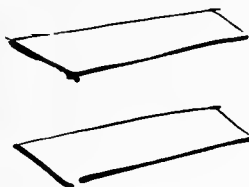
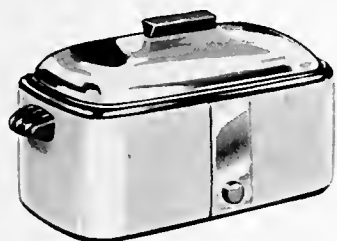
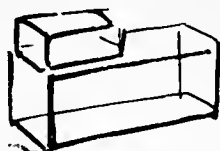
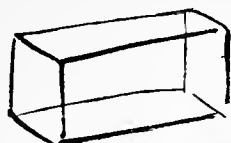
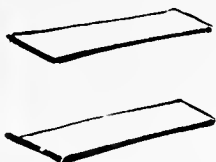
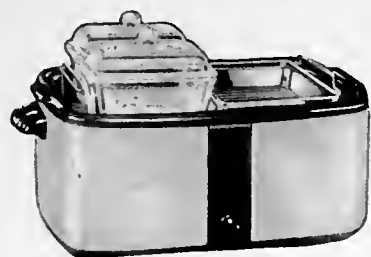
If you have followed the course carefully to this point, your eye will have been trained to recognize the basic forms of all objects as being cylinders or rectangular boxes.

Before drawing an object make note of its proportions and space your ovals or rectangles accordingly. You will add such details to the individual objects as will help you to describe them more vividly.

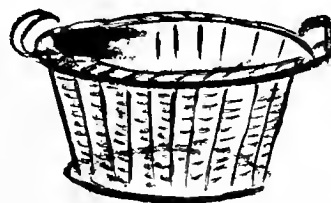
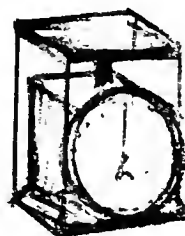
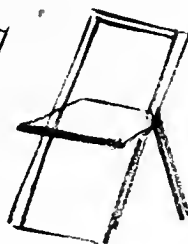
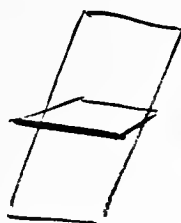
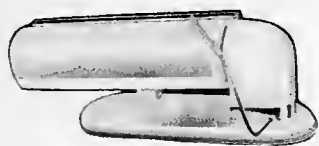
The pages that follow supply you with objects of many kinds for training purposes.

You will find that you can now draw almost any object you wish to describe.

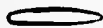
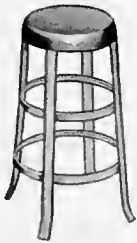
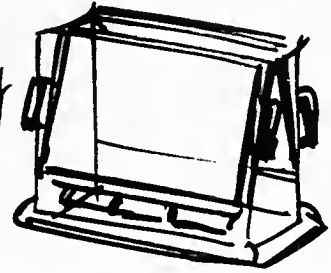
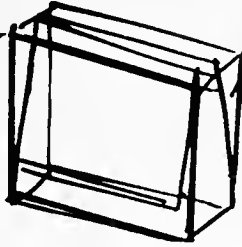
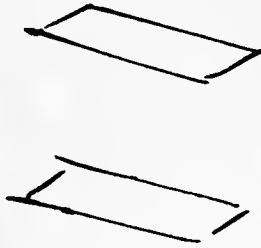
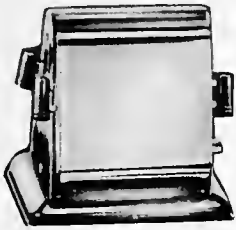




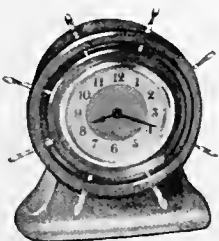
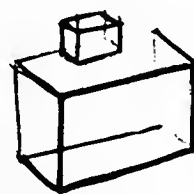
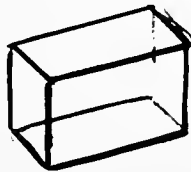
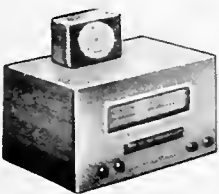
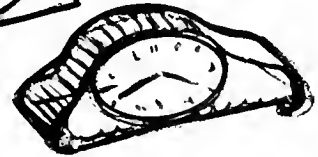
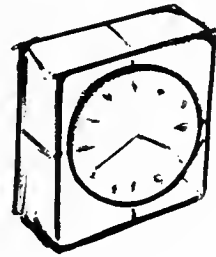
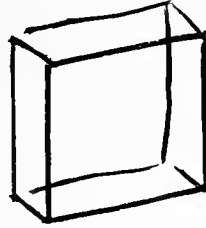
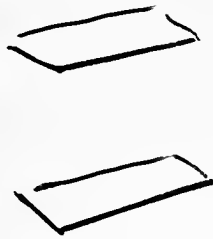
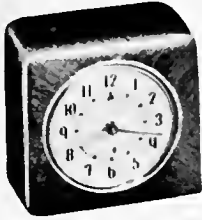
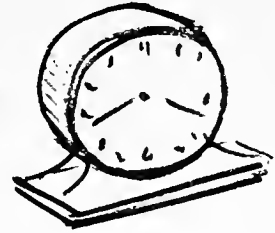






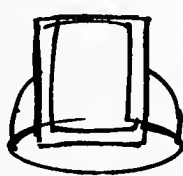
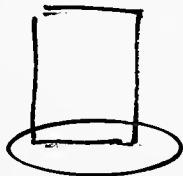
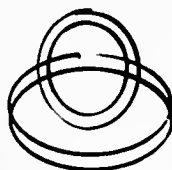
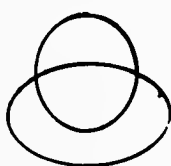
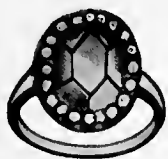
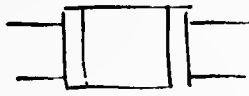
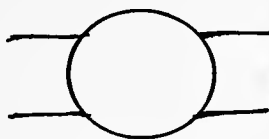
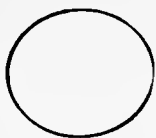




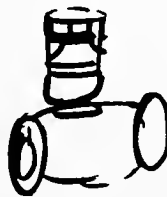
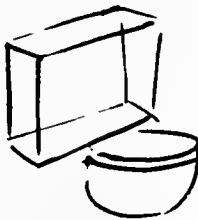
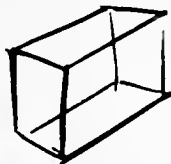
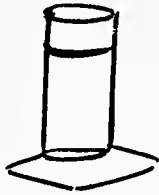
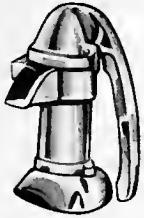
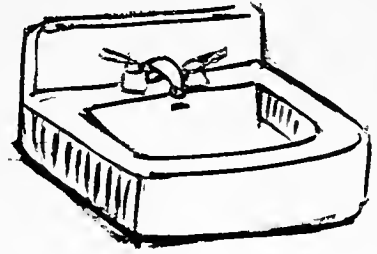
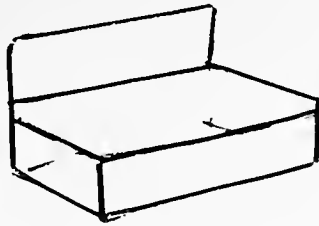




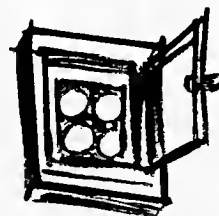
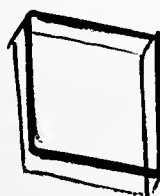
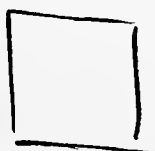
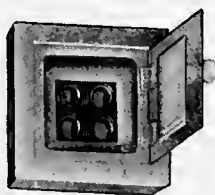
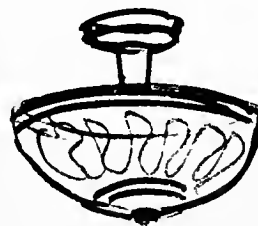
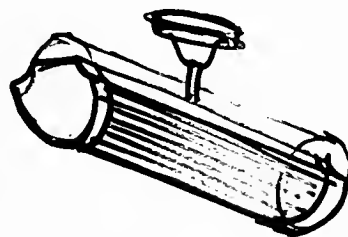
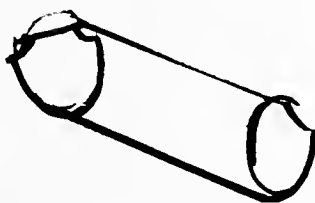
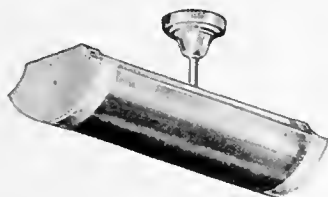
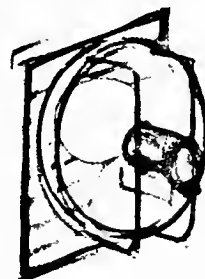
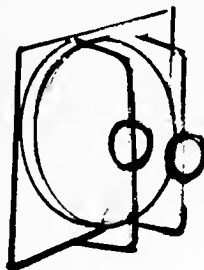
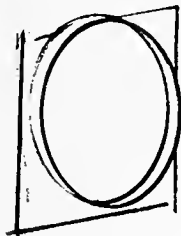
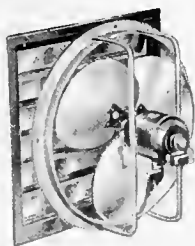
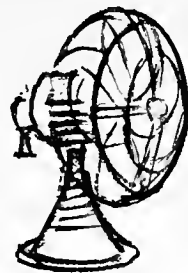
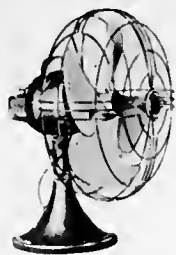




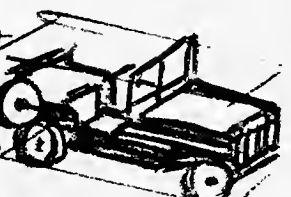
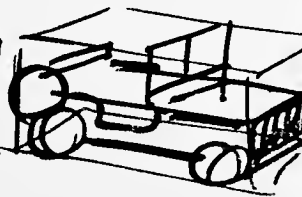
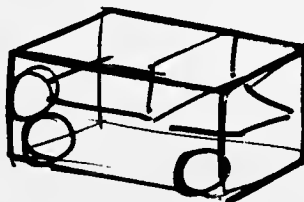
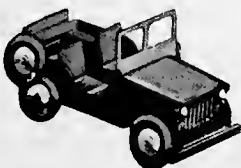
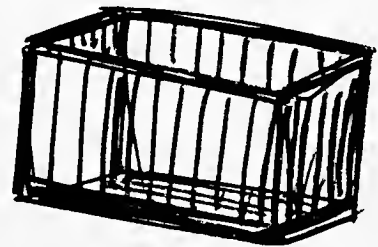
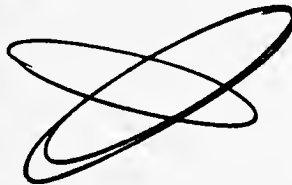
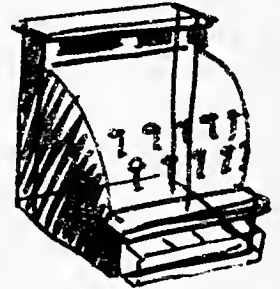
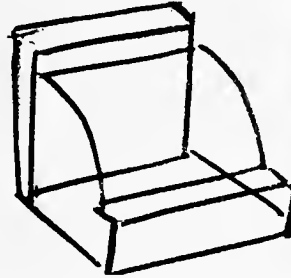
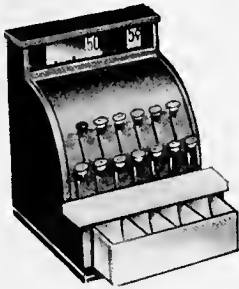
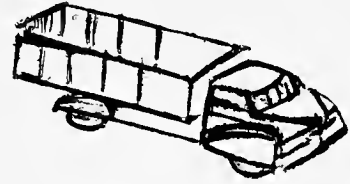
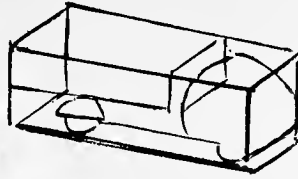
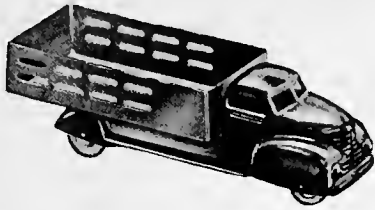






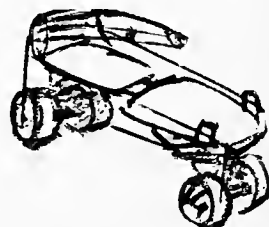
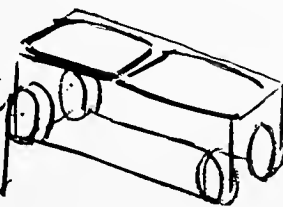
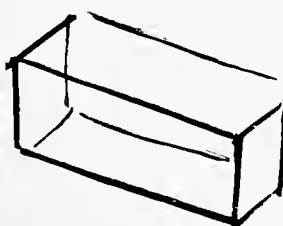
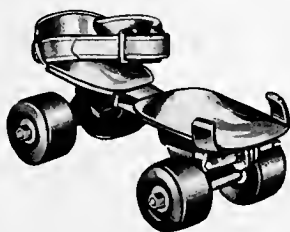
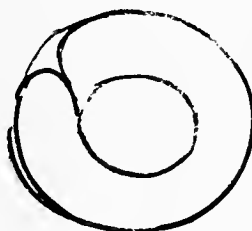
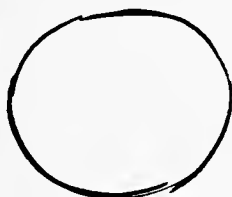
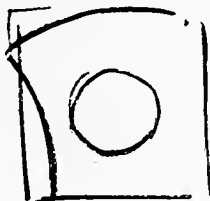
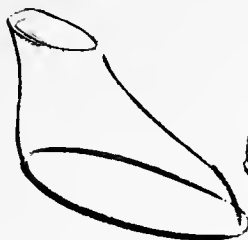
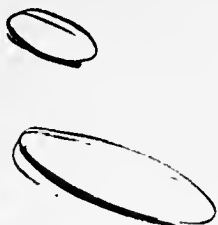




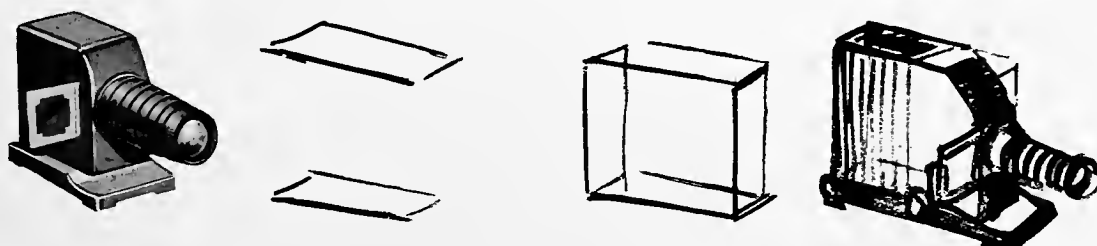
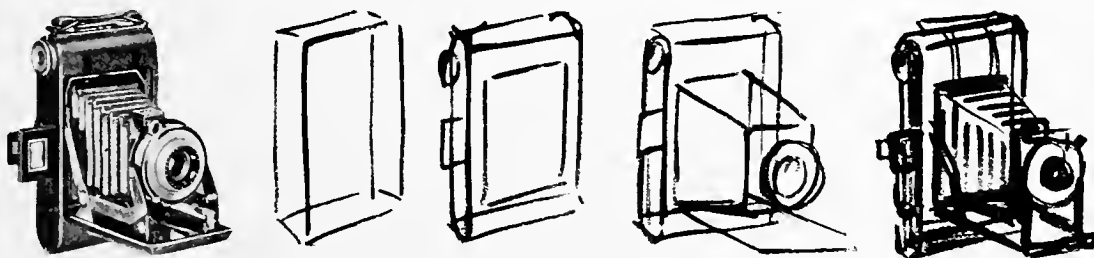
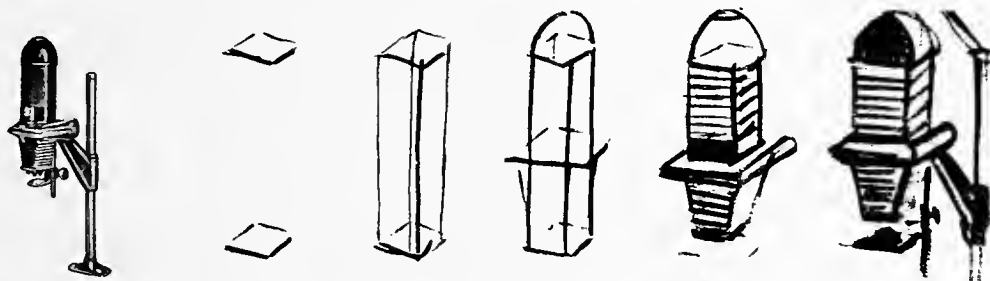
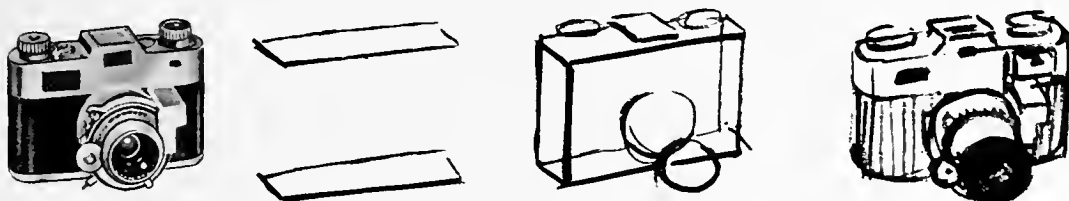
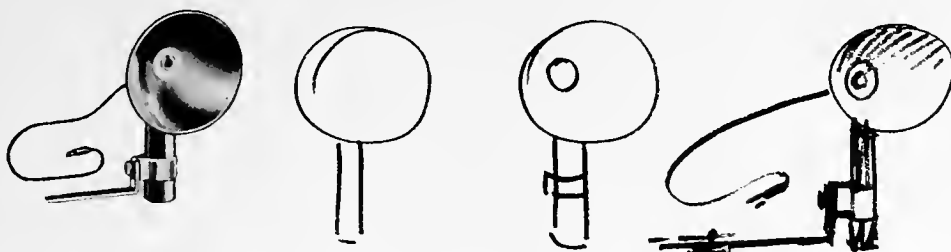




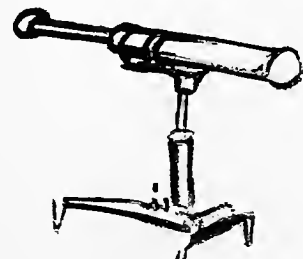
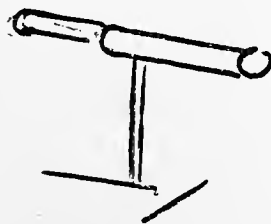
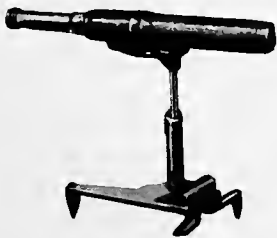
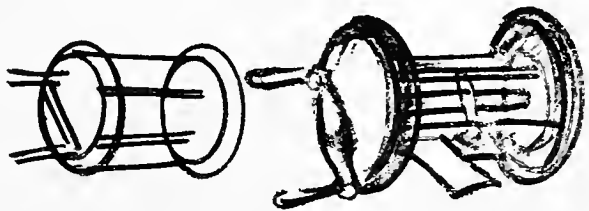
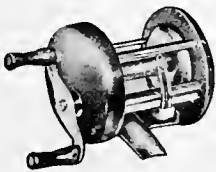
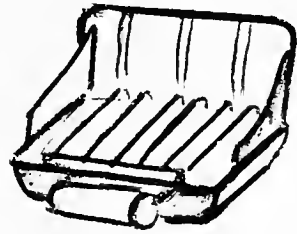
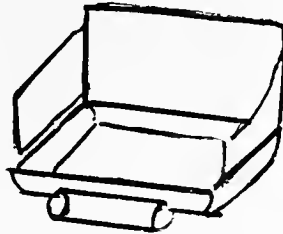
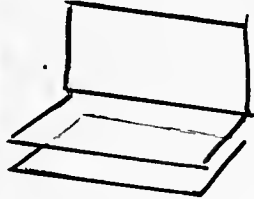
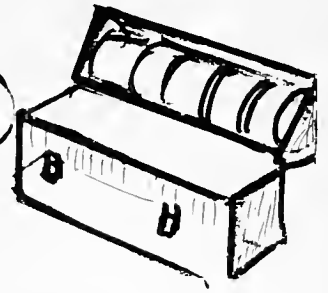
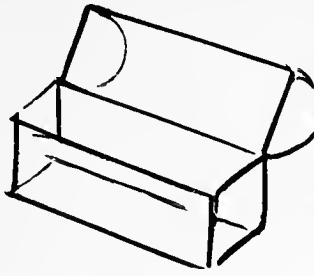
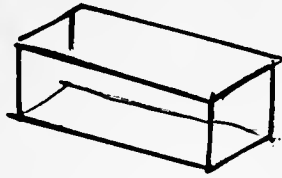
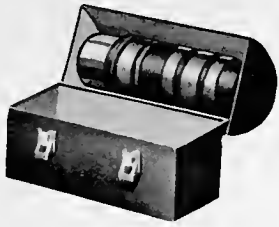




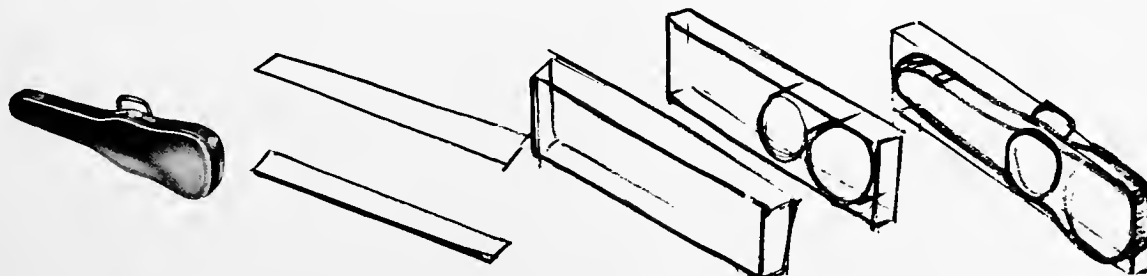
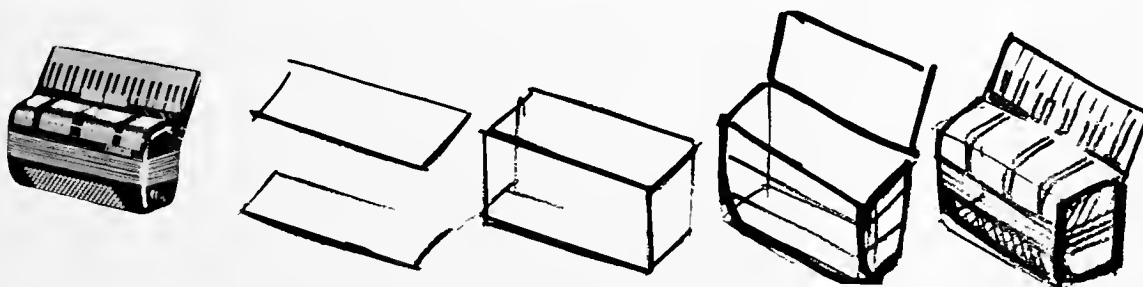
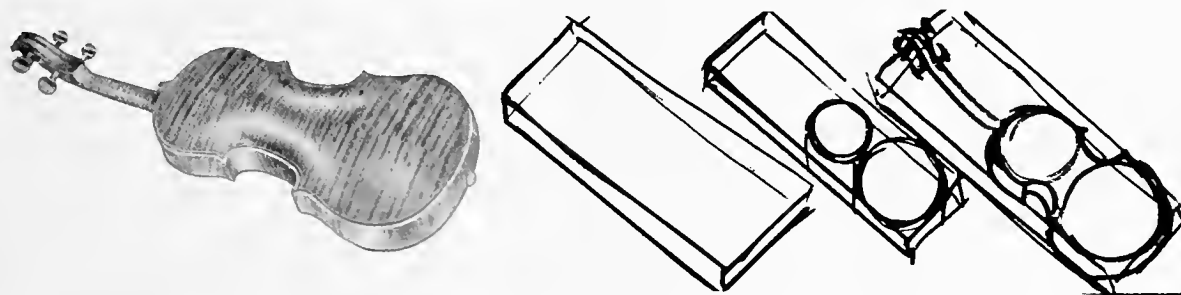
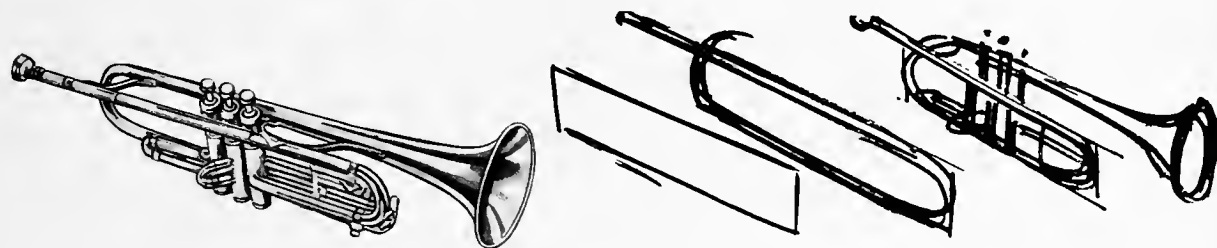
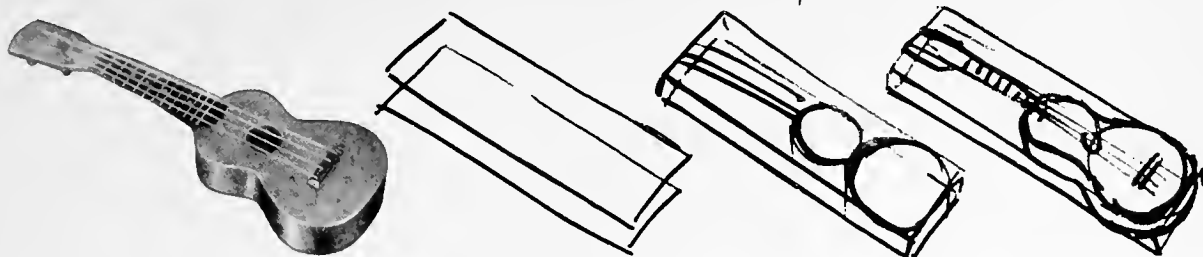






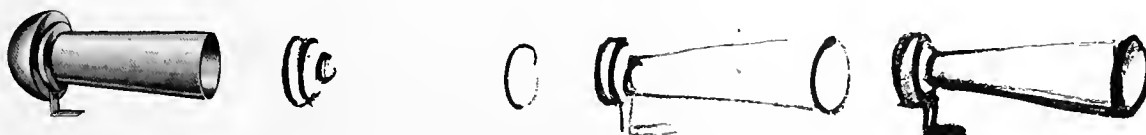
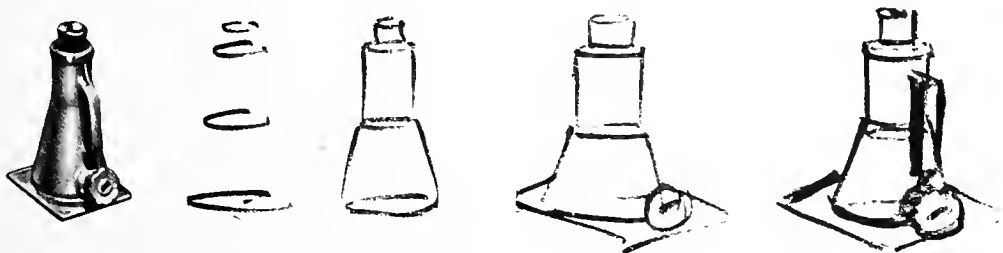
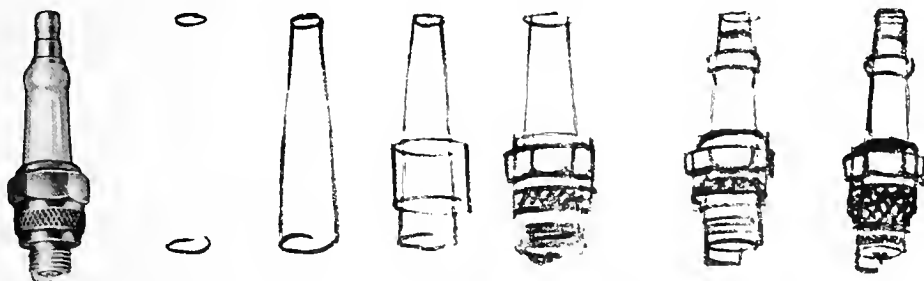
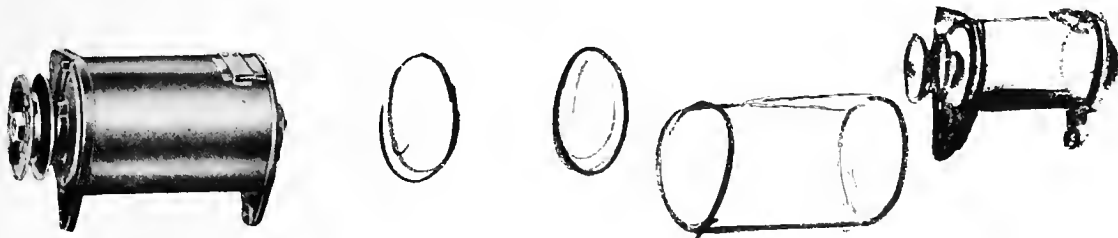
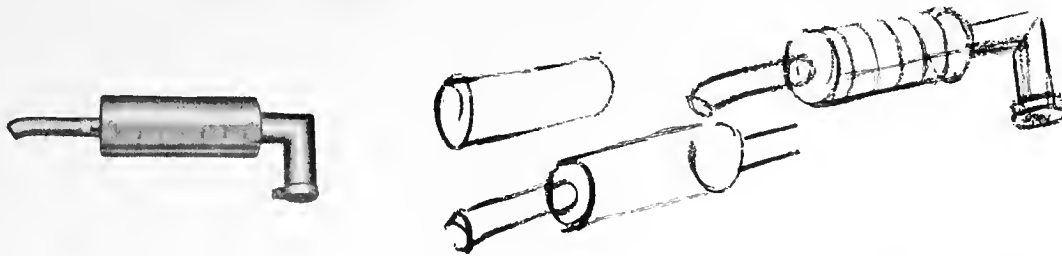




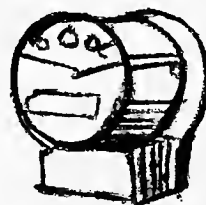
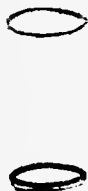
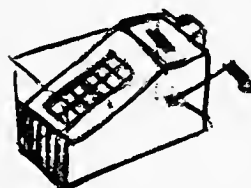
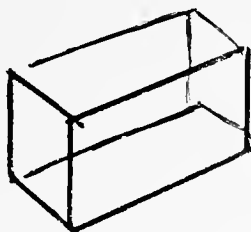
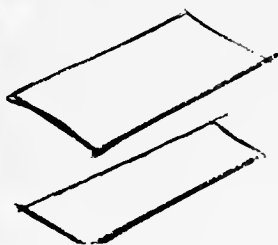
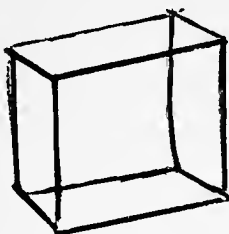
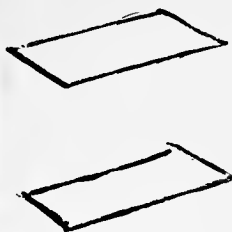




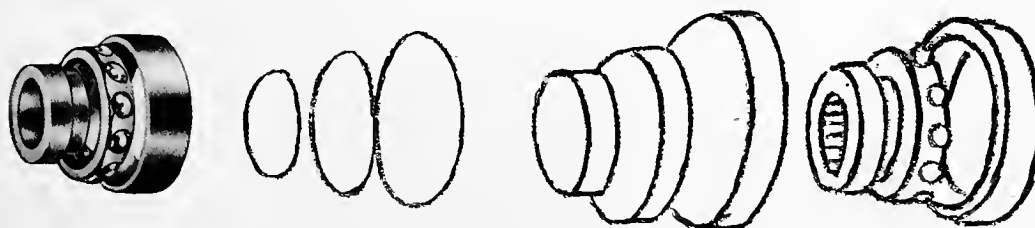
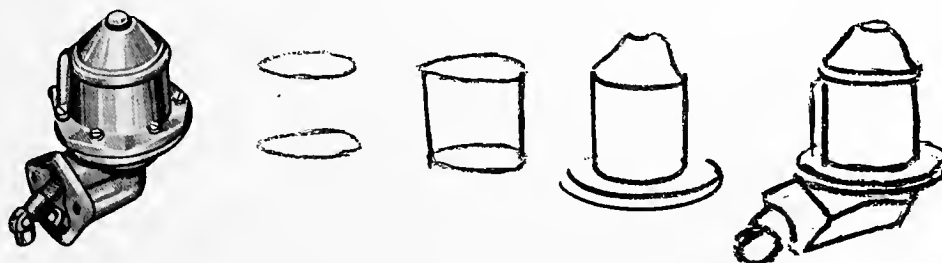
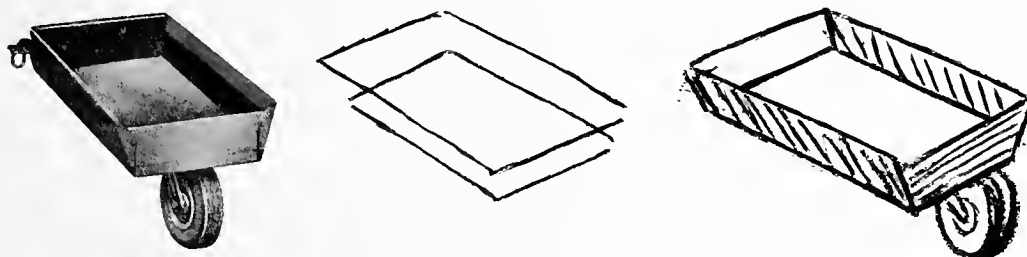


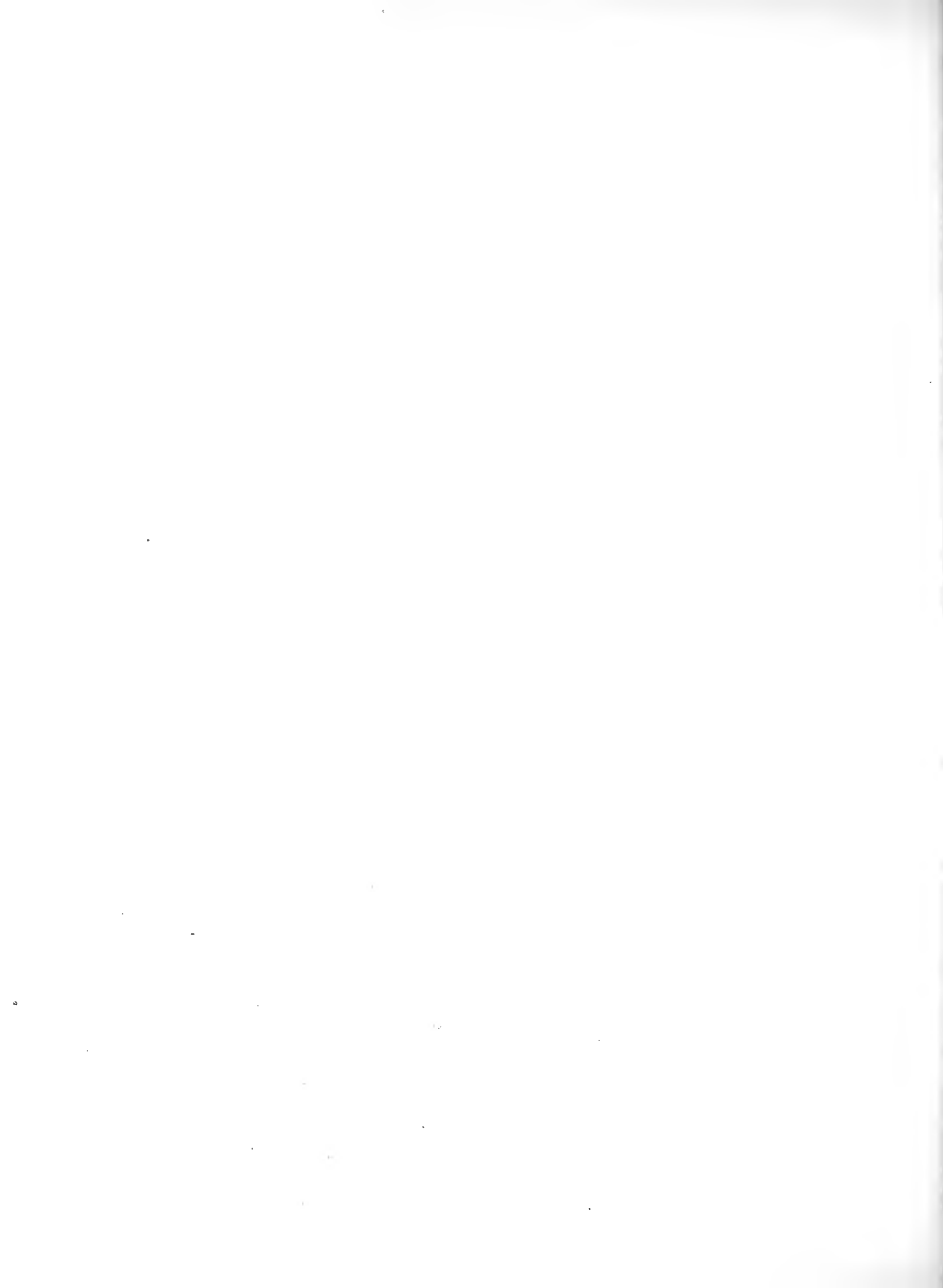


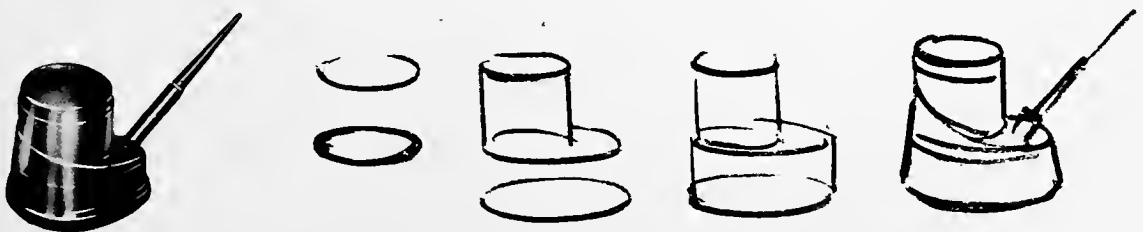
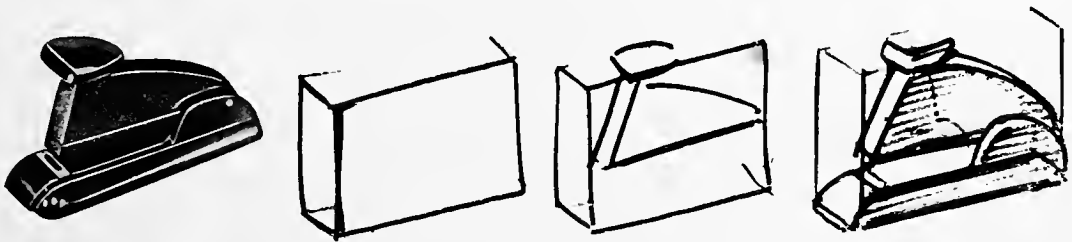
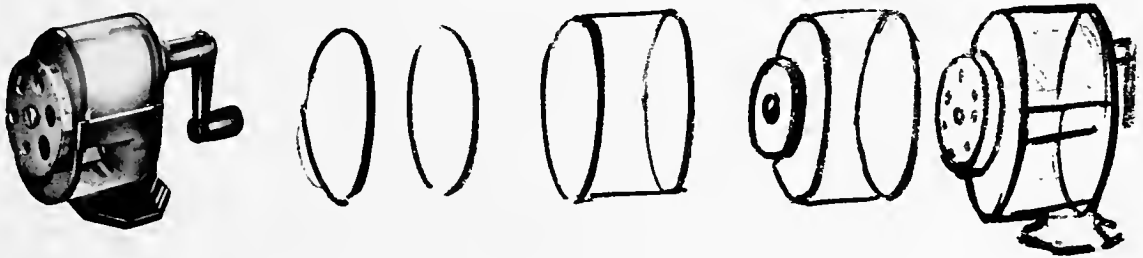
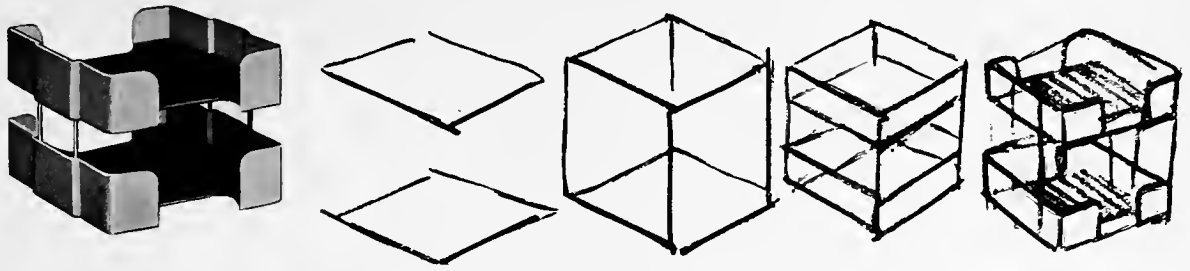












The knowledge which you have gained in the preceding pages and which now permits you to draw any object you have seen, can also be applied to things you have never seen. Any idea in your mind, any combination of forms, can be as easily drawn as an actual object.

This is *creative* drawing. Engineers, woodworkers—in fact, anyone who wishes to make any object of any shape, will find this of the greatest practical value in every day use.

In addition, psychiatrists and other medical practitioners have found this ability to create visually at random of utmost therapeutic value in the treatment of certain specific psychotic conditions. Its usage as a creative agent has been established under practical conditions which indicate a wider potential wherever such creative therapy is indicated.

## **DRAWING AT RANDOM**

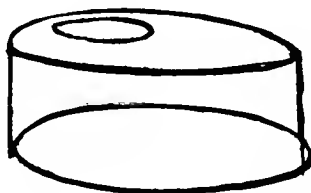
This exercise becomes fun when you attempt to build a cylinder on a cylinder. The method is simple. Start with a large base cylinder and build up on it with smaller ones.



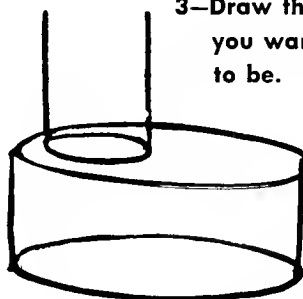
1—Draw the bottom cylinder.



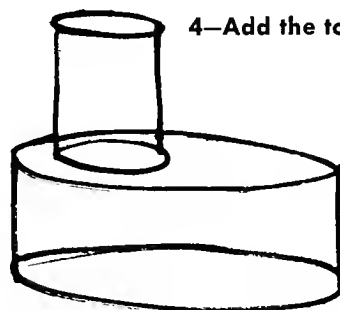
2—Draw the resting place of the upper cylinder.



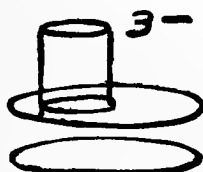
3—Draw the sides up to the height you want the upper cylinder to be.



4—Add the top oval.



The procedure can be reversed in the following manner.

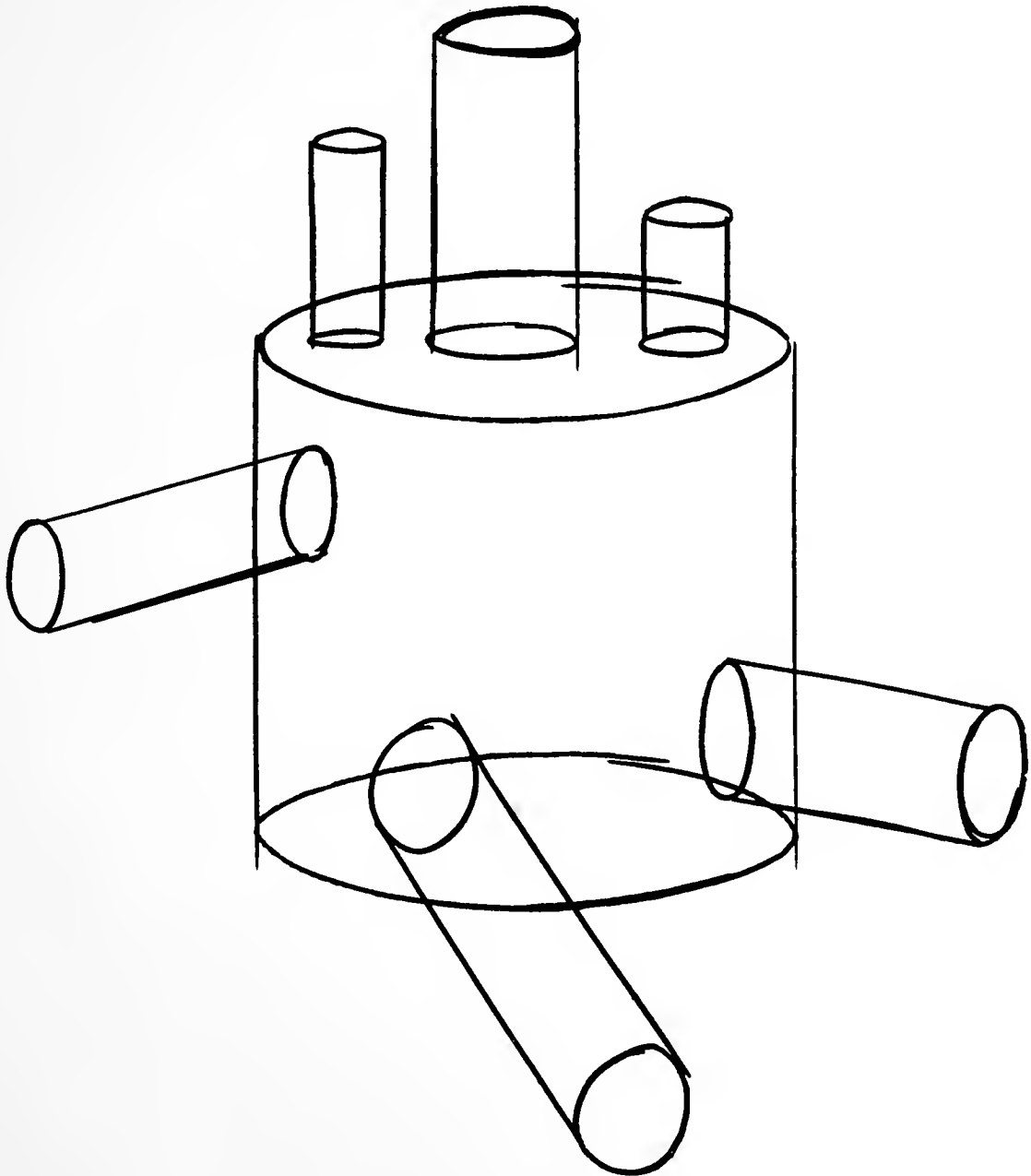


4—



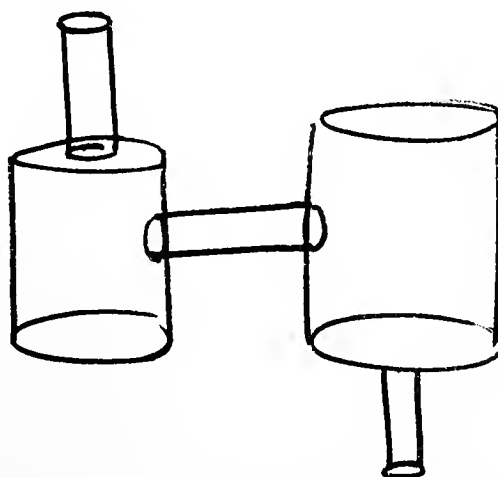
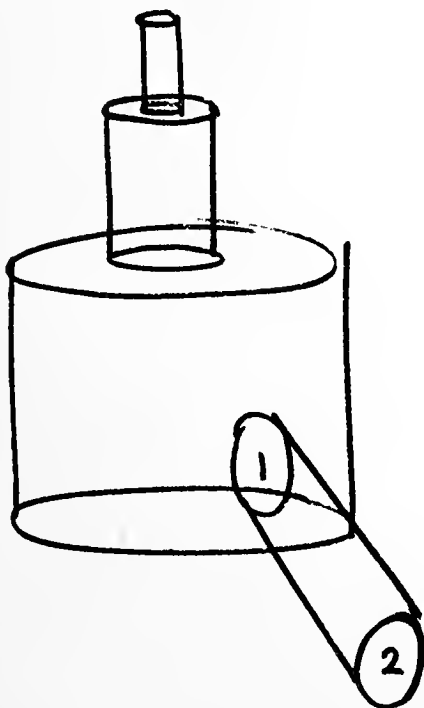
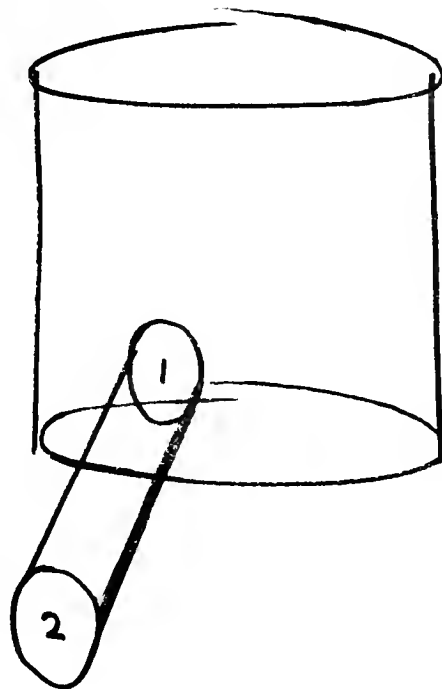
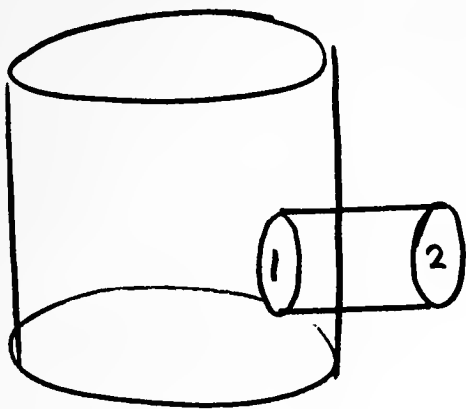
## **DRAWING AT RANDOM**

Now try your hand at drawing cylinders or pipes coming out at various angles from the main cylinder. First you draw an oval on the main cylinder which will indicate where the new pipe is to be fastened (1). Then draw another oval of the same size indicating where you want the pipe to end (2). Join the ovals with two straight lines and there you have it.



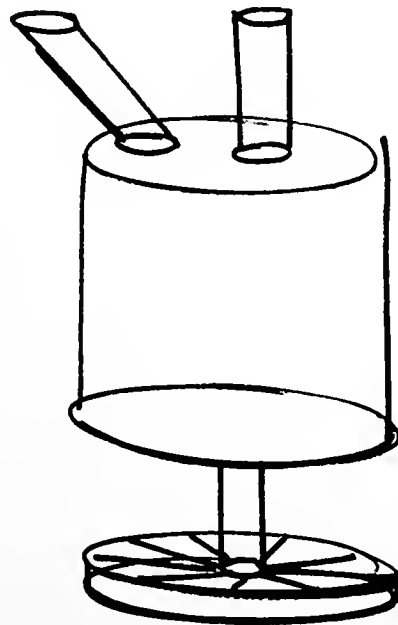
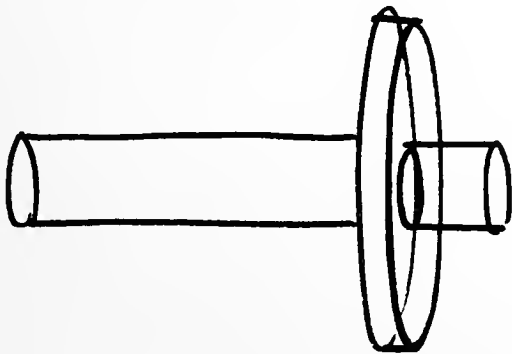
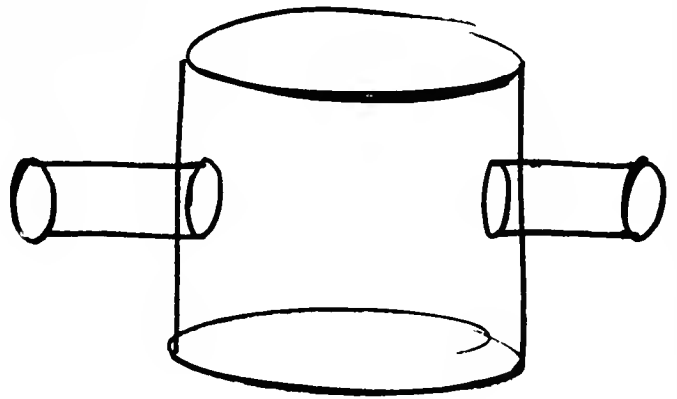
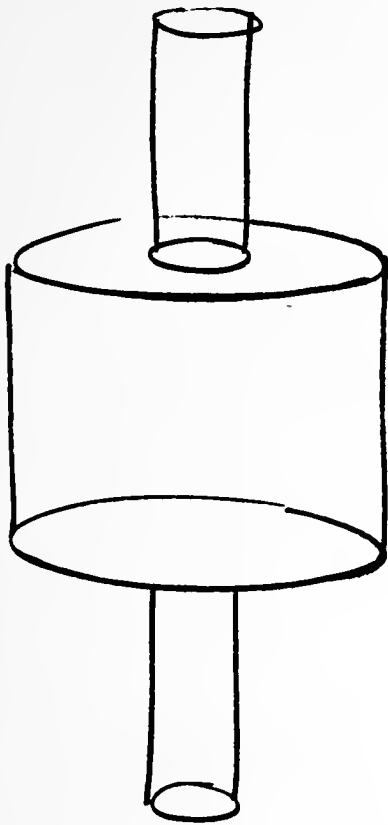
## **DRAWING AT RANDOM**

By using a little imagination you can hook up one cylinder with another. The ideas illustrated on the right-hand page are suggestions. Try some of your own combinations. This exercise will help to develop your creative power.



## **DRAWING AT RANDOM**

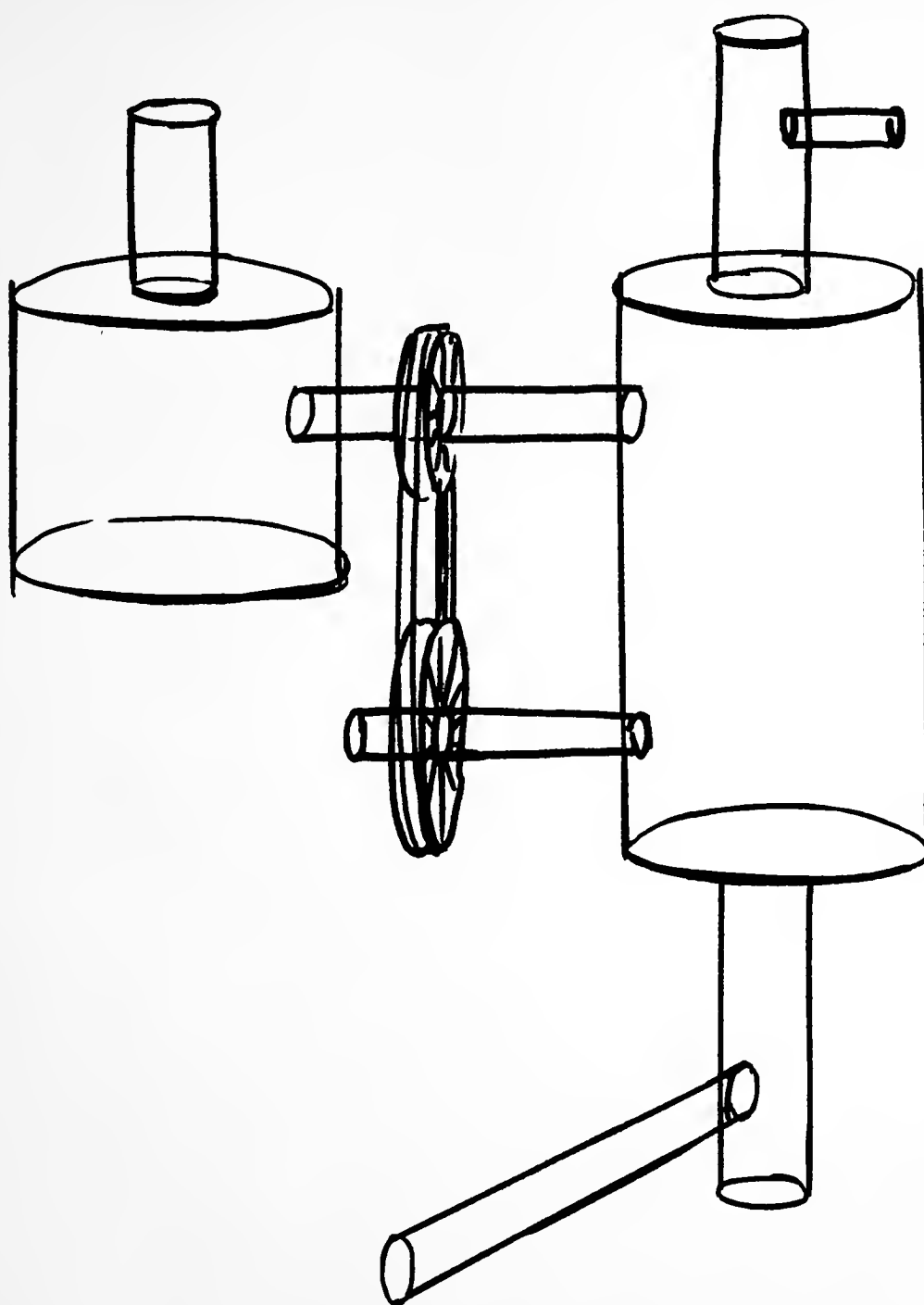
Keep on with this exercise until it becomes easy for you to draw a cylinder and hook up numerous pipes leading from it. The suggestion of a wheel on a shaft is indicated at the bottom of the next page.



## **DRAWING AT RANDOM**

Drawing at random was introduced so that you could draw the simple cylinder and, with very little effort, add another cylinder to it at whatever place you choose. This exercise has a tendency to cause you to concentrate—and to create more so-called gimmicks. The next page shows how easy it is to indicate a belt drive. So much easier than describing it in words!

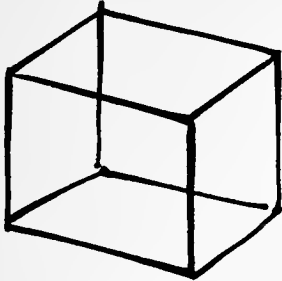




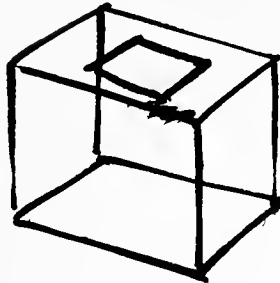
## **DRAWING AT RANDOM**

Start with any rectangular object and place another one upon it by following the steps described on the opposite page. It may be a little more difficult than the similar problem with ovals—but it's easy for all that.

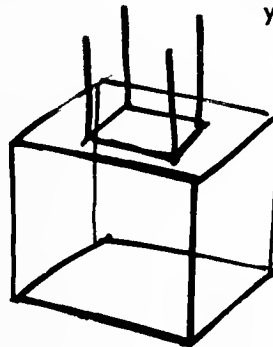
1—Draw the bottom box.



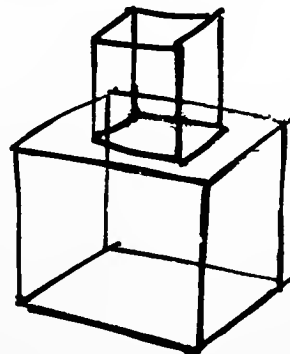
2—Draw the resting place of the upper box.



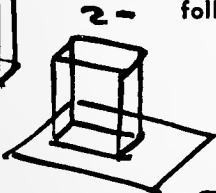
3—Draw the sides up to the height you want the upper box to be.



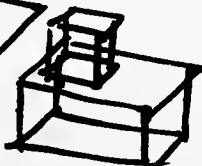
4—Add the top rectangle.



The procedure can be reversed in the following manner.

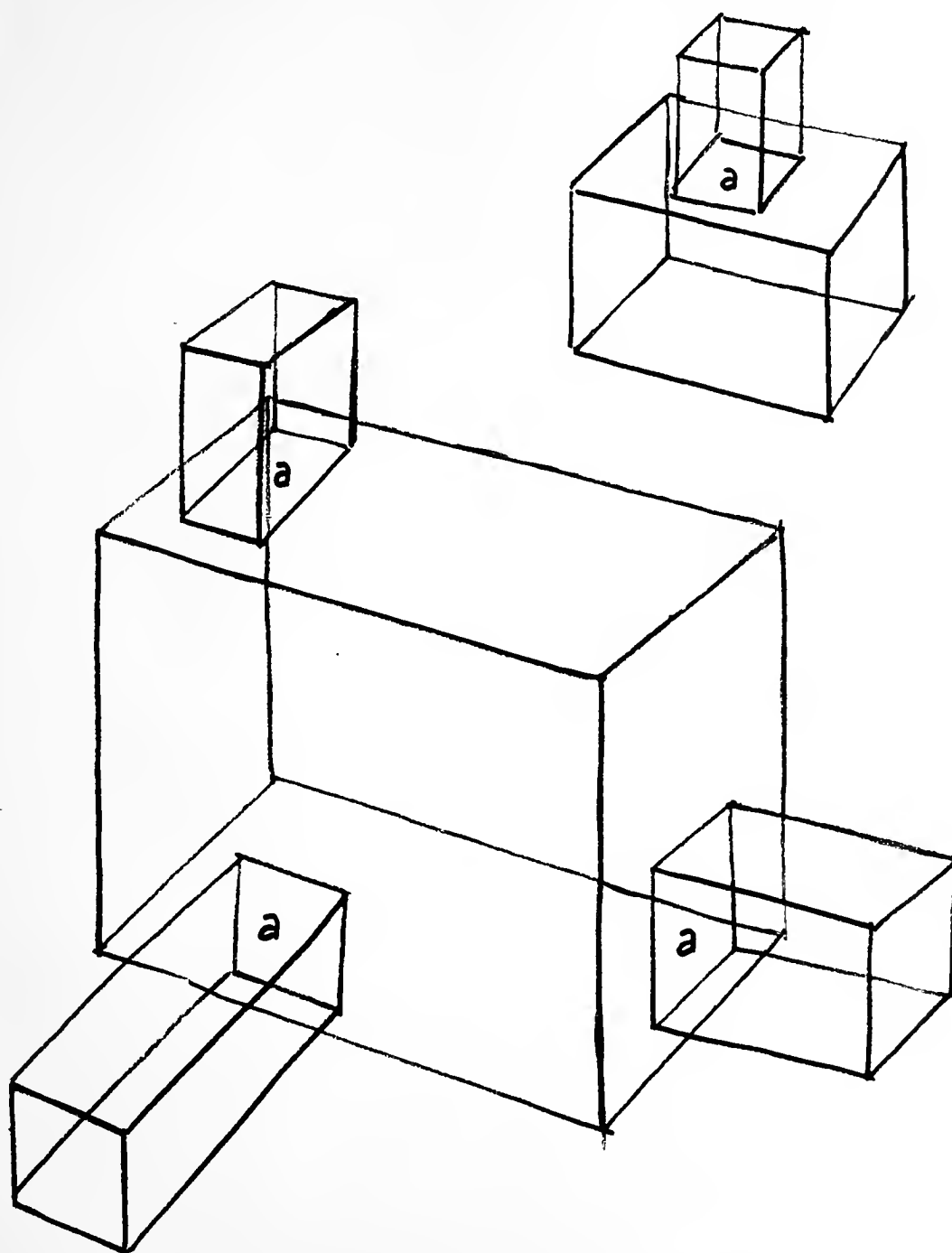


4-



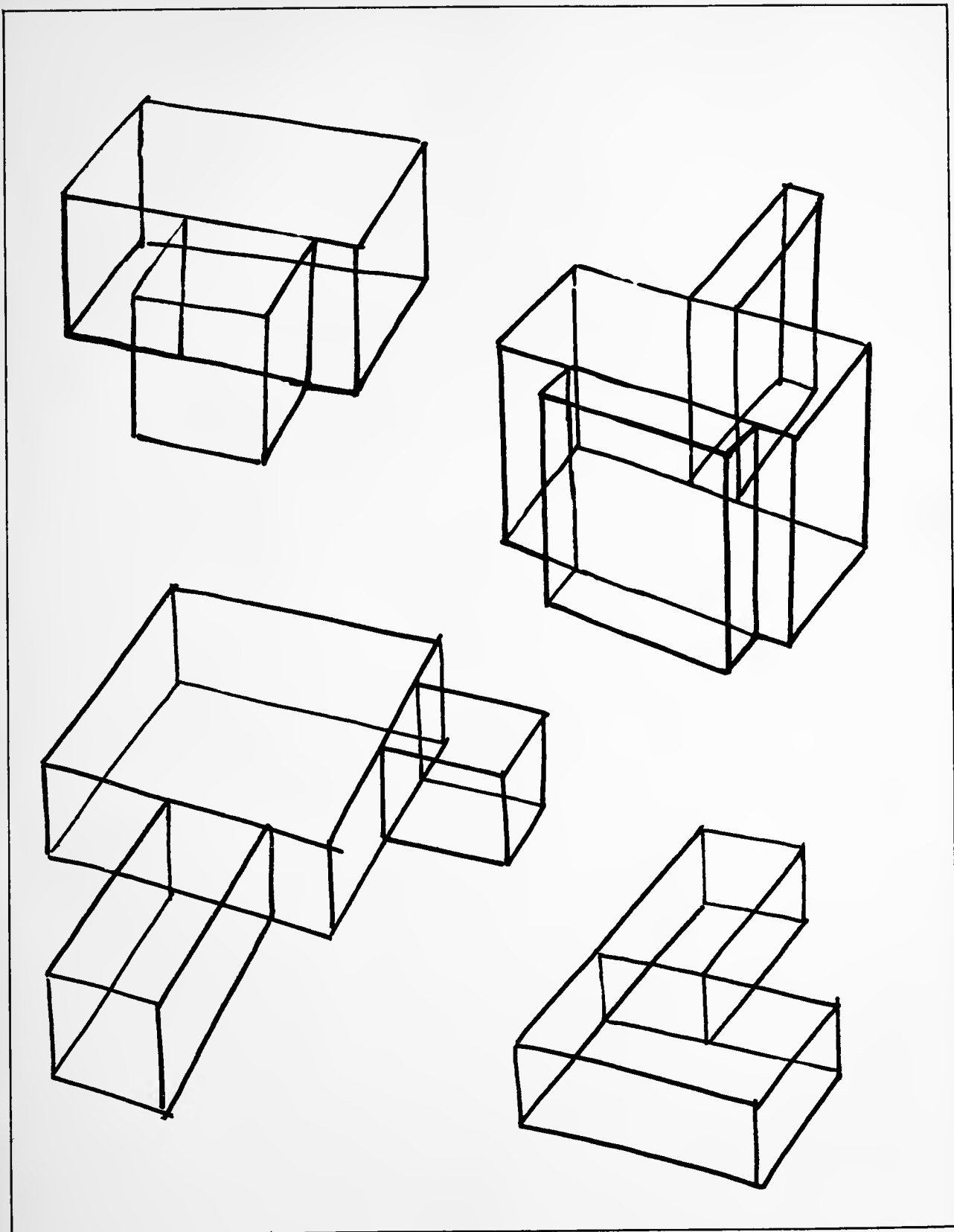
## **DRAWING AT RANDOM**

By placing a rectangle at the spot (a) where you wish to join another rectangle you simplify the problem of joining the two objects together. Then by drawing another rectangle which denotes the length of the attachment and its direction your problem is over. All you need do is draw the lines that connect the corners.



## **DRAWING AT RANDOM**

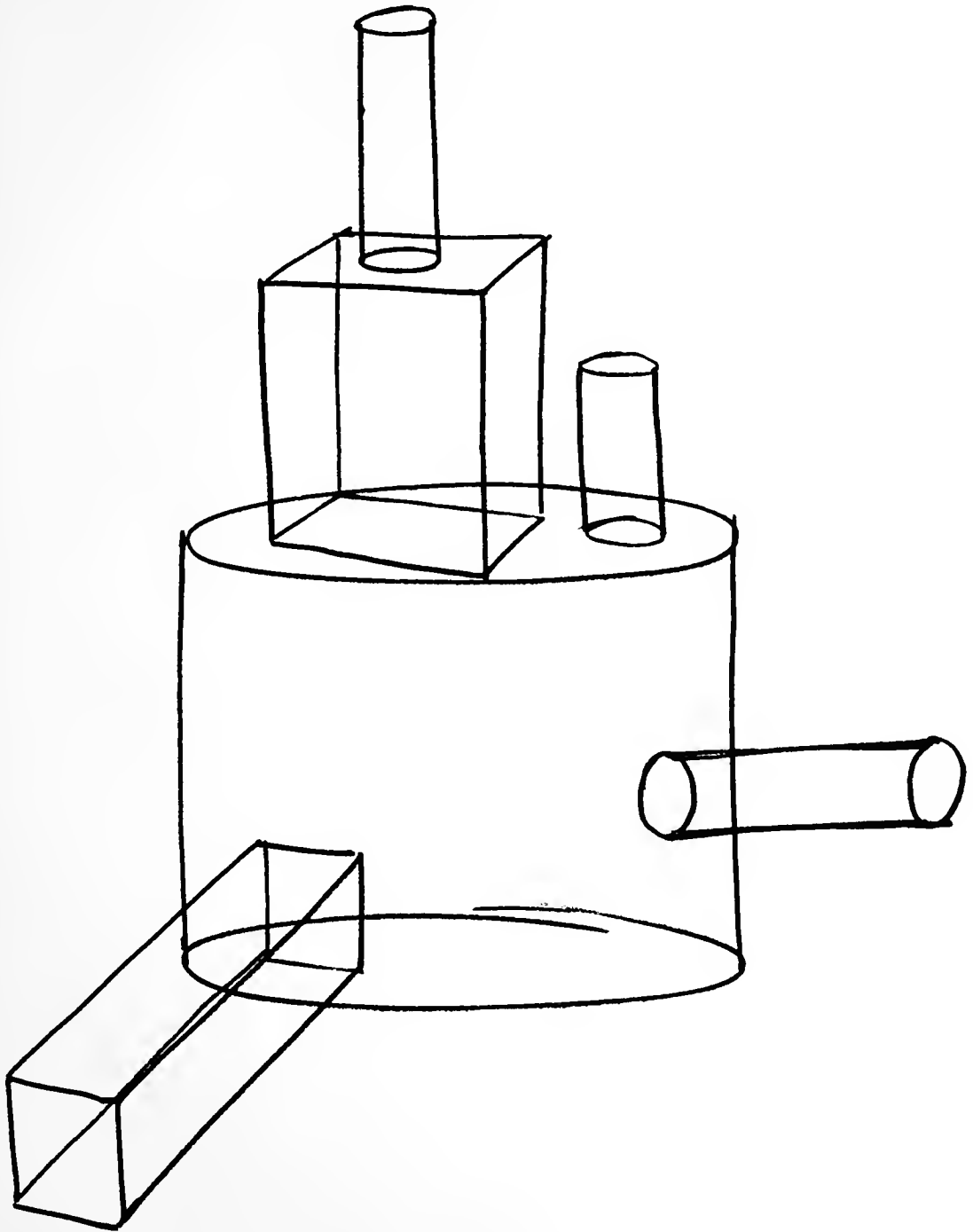
Here you see rectangular objects of the same height that are joined together. You can copy these and then create some of your own. Start by completing the largest object first and then draw the small attachments. You can plan a one story house by this method.



## **DRAWING AT RANDOM**

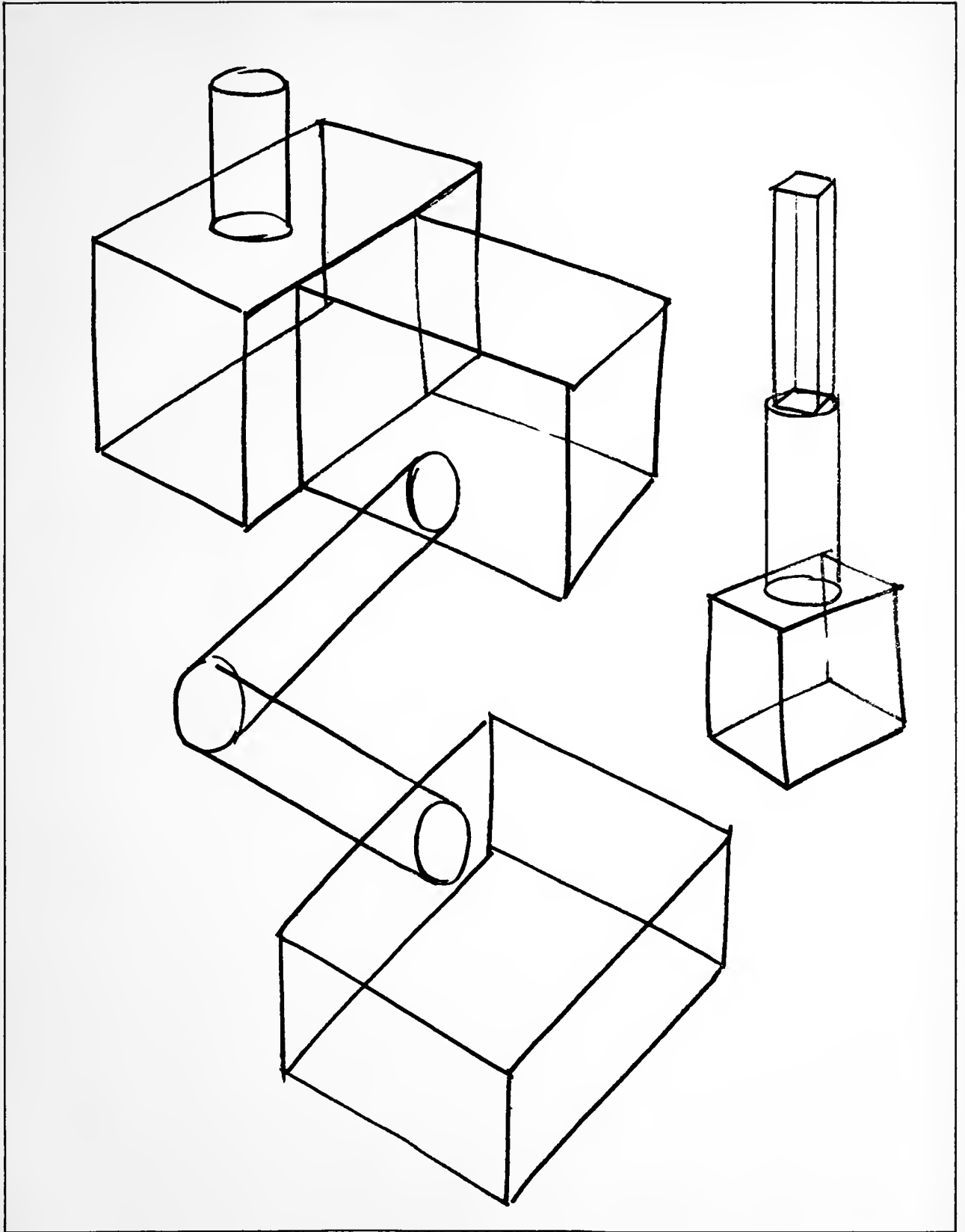
This describes the joining of cylinders and squares. It's a lot of fun and it will lead to developing your creative ability. The easy direct strokes in this exercise will cause objects to grow rapidly before you, and it will bring relaxation.





## **DRAWING AT RANDOM**

Again you have examples of joining cylinders and squares. They might represent factories joined together by huge mains. See what you can create.







## Date Due

| Due          | Returned    | Due | Returned |
|--------------|-------------|-----|----------|
| DEC 7 '68    |             |     |          |
| DEC 23 '68   |             |     |          |
| JAN 17 '69   |             |     |          |
| FEB 4 '69    | FEB 16 '69  |     |          |
| JUL 17 '69   | JUL 17 '69  |     |          |
| OCT 9 '69    | OCT 9 '69   |     |          |
| MAY 8 '70    | MAY 8 '70   |     |          |
| JUL 29 '71   | JUL 30 '71  |     |          |
| DEC 3, 2 '71 | NOV 22 '71  |     |          |
| FEB 17 '72   |             |     |          |
| DEC 08 '72   | DEC 06 '72  |     |          |
|              |             |     |          |
| JAN 24 '73   |             |     |          |
| NOV 22 '74   | NOV 20 '74  |     |          |
| FEB 2 '75    | FEB 18 '75  |     |          |
| APR 30 '75   | APR 29 '75  |     |          |
| JUL 30 '77   |             |     |          |
| JUL 30 '78   |             |     |          |
| AUG 21 '78   |             |     |          |
| FEB 11 '80   |             |     |          |
| MAY 21 '81   |             |     |          |
| JUL 2 '81    |             |     |          |
| MAR 17 1983  |             |     |          |
| FEB 26 1989  | FEB 25 1989 |     |          |
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